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DECEMBER 1946

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Director of Photography:
S. HARDIP.

Music By:
NINOO MUZUMDAR.

Casts:
KAMINI KAUSHAL, HEMAVATI, RAJ KAPOOR, HARISH, BADRIPRASAD, SUNALINI DEVI, BIKRAM KAPOOR, NAND KISHORE & : GAJANAN JAGIRDAR.

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Another Film Fiasco

India has over 300 producers but at the All India Film Conference held in Bombay on the 14th November, there were hardly 30 present to receive Premier B. G. Kher when he arrived punctually at 3 o'clock to inaugurate the Conference at the Electric House in Colaba.

Though there are many Muslim producers in the country, only one attended the Conference which till the end remained practically a non-Muslim show.

The President of the Conference, Rai Bahadur Chuni Lall read his badly printed speech with bad grammar and with his characteristic Punjabi accent. No one even showed the courtesy of an attempt to understand what the President was trying to say. The printed speech was confusing enough without the Rai Bahadur making it worse by lending wrong pronounciation and phonetics to the English language.

Admitting for the first time that Indian films have been poor in quality, the President vomitted numerous pet grievances of the industry which we have heard so many times before.

Said the Rai Bahadur:

1. That 20% of the present gross collections all over India are 'misappropriated' by the foreigners by showing their good films in competition with the poor Indian ones. (What an unpardonable offence against our honest, god-fearing film producers!)
2. That the box-office returns have gone down while the cost of production is still mounting up. (In other words our producers are not making today the huge profits they used to get once).
3. That the great potentialities of the film as a medium for entertainment, education and propaganda are too well known. (To whom and since when? Certainly not to our producers. What educational value was contained in Rai Bahadur's own crime thriller "Kismet"?)
4. That the Indian film industry is a cent per cent national industry. (Buying raw films, chemicals, cameras, sound equipment, processing plants, projectors, sprockets, costume requirements, make-up materials and even screws from overseas. Cent per cent, indeed!)
5. That the Government of the past, who have denied any sort of facilities to this industry, have a share of responsibility for the poor standard of our productions. (As if the Government stopped the producers from giving good stories, good acting, good direction, good editing and good processing. Perhaps, the Government also insisted on the producers producing crime thrillers like "Kismet"; Mohan Pictures producing magic thrillers; Wadia producing Nadia stunts and the great Sardar Chandulal giving us silly phantasies like "Visha Kanya", "Shanker Parvati" etc.)
6. That the industry is confronted with a serious onslaught from foreign film interests, whose financial and technical superiority is admitted on all hands, and it would mean the death-knell of our industry (The only way out seems to be to lower the technical standard of foreign films and impoverish the foreign producers by

Moti, the other Banjara in the family gets a star-feed every morning. Here is Sushila Rani, the star of "Gvalan," with a biscuit for her favourite at her Warden Road home.

special legislation to bring down the foreign pictures to the level of the Indian productions).

7. That several foreign films have already been dubbed in Indian languages and their country-wide exhibition would mean a corresponding loss to our industry. (Industry? Or to our producers?) If the foreigners succeed in their venture, more and more foreign films will be dubbed in Indian languages, thereby snatching away more and more of our own fields. (And then Sardar Chandulal won't be able to buy more race horses, K. M. Modi won't be able to purchase more palatial buildings and several producers won't be able to maintain expensive motor cars and other pleasure giving gadgets.)
8. That in the field of 16 mm film, the foreigners are attempting to secure a foothold in India and our industry (cent per cent national, of course) is at a great disadvantage over countries like U. S. A., as we have to import equipments and materials required by the industry from other countries. The expansion of our industry will be greatly handicapped if the foreign film interests are allowed to establish themselves in this virgin field. (The best way is to stop Father Time from marching ahead and the field will remain virgin for centuries. For, Indian producers show great moral character by not spoiling virgin fields).
9. That another threat to the industry is from foreign capital. Foreign capital would be ruinous to this national industry and to our national economy at this critical juncture. (Yes, critical it is, with the huge war-time profits of our film producers invested in race horses, cotton and share speculation, palatial bungalows, expensive cars etc.)
10. That we shall try our very best to save our industry. (by producing 'Safar', 'Moorti', 'Dharti' etc.) but in a matter of 'Such great importance we may not succeed without some Government assistance. (The Government should give a month'y dole to our producers as living expenses, an experiment that will shatter the fortunes of Croesus.).
11. That in India, we have no Quota Act. In the Rai Bahadur's opinion, only a very low percentage of foreign films should be permitted to be exhibited in this country. (So that our people may be deprived of what little decent entertainment they are getting at present and they should be made to fall back upon "Safar", 'Moorti', 'Dharti', 'Lalaji', 'Dadaji', 'Kakaji', 'Mamaji' etc.).
12. That the great potentialities of the film in the fields of education and propaganda have not been so far utilized in this country on correct lines. (By whom? And why not? Did any one stop the Indian producers from doing this great duty towards the nation?)
13. That our pictures have been poor in quality and standard. There is no doubt that our pictures should improve in quality and technique,

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Something practical, other than preventive censorship, will be have to be done to improve the general standard of our pictures. We shall have to deliberate upon the steps to be taken in this direction at this Conference. (Conference of 30 persons, eh? And why wasn't something done during the last 30 years? And what happened of the numerous pious resolutions passed at the Film Congress held in 1939?)

14. That there is hardly any technical institute in India which gives facilities for training in the different aspects of motion picture production and projection. (Why didn't the producers build one during the last 30 years, instead of buying race horses, diamonds and palatial bungalows for favourite stars? An institute like this would have primarily benefited the producers and not the Government or the people in general).

15. That between 40 and 45% of the gross collections are paid by way of taxation into the coffers of the Government. This heavy taxation has been responsible to a large extent for the inability of members in the Industry to build up any large surplus capital which could be utilized for the development of the industry. (Compare this statement with a few facts: Kapurchand Brothers, film financiers, in addition to the three 'Mahals' on Marine Drive own property worth over 3 crores of rupees; Sardar Chandulal Shah of Ranjit owns nearly 50 race horses, including the famous "Chakori", a fleet of cars and houses; K. M. Modi, an exhibitor owns several theatres, palatial buildings, race horses and is a director of several new commercial enterprises; Baburao Pai, a distributor, owns houses, cars, film studios and several theatres; V. M. Vyas, a producer, owns at least 10 good buildings in the city; Miss Veena, a film star, owns property at Apollo Bunder and Worli; Ashok Kumar, a film star, owns the commercial establishment of S. Rose & Co. and a palatial house at Warden Road; V. Shantaram, a producer owns buildings and theatres; Winayak, a producer and director, owns two buildings at Shivaji Park; Nazir, an ordinary actor-producer, owns property at Andheri; Ishwarlal, a common actor, owns an expensive building at Shivaji Park; Charlie, a comedian, owns several buildings in the town etc. If the profits have gone into such investments, how can there be any large surplus?)

16. That the great potentialities of this industry are known to every one, the Rai Bahadur fervently hoped that financiers in India would not hesitate to come forward to invest in this industry. (So that Indian producers can purchase more bungalows, diamonds, cars and race horses).

After this rambling harangue of grievances, the worthy President of the All-India Conference of 30 persons, requested the Premier of Bombay to inaugurate the Conference at which the future of the industry was to be finally planned after 30 years of undisciplined existence.

Madhuri is becoming more popular every day. Here she is in "Sona," a social story of Mazhar Khan.

Premier Kher, a gentleman to the finger-tips having been duped to waste his invaluable time in having to entertain the fanciful ambitions of 30 film men, politely inaugurated the Conference by saying:

"Visual representation has been since times immemorial a very effective instrument not only of entertainment but also of instruction. You are all aware of the great part which drama played in the social and cultural life of all nations of the world. Especially to be noted is the contribution of Greece and India to the dramatic art. In modern times, the cinema has almost replaced the old art of dramatics in our country. I have witnessed this process with great interest, and sometimes regretted it.

"I told you, however, I am more interested and concerned immediately with the instructional value of the film than its value as a means of entertainment. I believe that education and recreation are far more intimately connected than is realized by most people. And it is for this reason that I am keenly interested in your work. It is far more necessary to provide for the proper use of leisure than even to provide leisure itself. Leisure is as great a problem as Labour.

"The Government of the past was not interested in promoting the Indian film industry and there was no common interest between the film industry and the Government. I can assure you that all this will change but only in so far as the film industry as a whole works more and more for national ideals for a more serious purpose than mere making of money by entertainment. The motion picture has recently more than any other means of teaching,

increased the interest and assurance of success in the imparting of education; no other means has gained such popularity so rapid y amongst all classes of people whether educationists or not.

"You, have referred in your address to the restriction of import of foreign films, to the use of foreign capital in the Indian film industry and the formation of a Film Council and Institute. These as you are aware are matters outside the scope of the Provincial Government.

"I recognise that film production is not a mere business concern but is a matter of vital interest in the life of a nation intent on progress. One observation, however, regarding foreign films needs to be made and that is that they might have some value in improving both the content and technique of films in India. You will agree that you have a great deal to achieve in this direction and you must do it.

NO FILTH AND OBSCENITY

"While films are an instrument of entertainment they must at the same time not be allowed to become an instrument of corrupting the moral ideals of a nation. They must, on the contrary, inspire and strengthen the people and help them to achieve the fulfilment of these precious and high ideals, and in the preservation of what is best in their own culture and civilization. I must say to my regret that some of the films which are now being produced do not conform to this ideal in a sufficient measure. We receive many complaints in this regard and your conference should seriously consider this question. I may tell you that in this matter it will not do to invoke the principle of supply and demand.

"*You will have to mould the tastes of the people. Do not give people filth, excitement and obscenity because or even if they like and enjoy it. It is your duty to cultivate and improve their taste and to entertain without degrading.*"

"I am sorry this is not being done as well as I should like it to be. Your Conference will have to go much further than it has and to seriously consider what contribution it can make to the achievement of national ideals and moral uplift. Only thus can you assure the continued interest and support of any National Government in your projects and programme.

"In the matter of taxation of the industry, my Finance Minister will have more interesting things to say and I am sure you will not expect me to make any remarks here about this question. I am sure you are all nationalists and will readily believe me when I say that the sources of Government revenue at present are severely limited. At the same time, you will agree that in spite of the dark future with which you say you will be faced, the film industry has made very large profits during all these years and it would be unwise to grudge to the Government whose aid you seek in your future development, a fair proportion of these profits."

"Nobody believes I'm a Grannie"

You'd never guess it by looking at me. Even underneath my make-up there are none of those tell-tale signs which give away a woman's age. How have I avoided them? Simply by using the time I spend on make-up to give my skin a beauty treatment as well. I use Tokalon Vanishing Skin Food as my foundation cream because it **does** do both. It is an ideal, non-greasy powder base, **and** it feeds the skin tissues, keeping my complexion young, supple and free from wrinkles. Remember, taking care of **your** skin is the way to take care of your looks, and Tokalon Vanishing Skin Food will do it for you.

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Surraiya is in the producers' favourite pose in "Dak Bungalow", produced by Indian National Pictures.

Wishing the Conference all success, this wish needed emphasis with the meagre 30, Premier Kher left the film people to their usual fate.

After the departure of the Premier, the Indian film people, 30 in number, passed eleven resolutions on different aspects of the industry. Let us tell you straightaway that all these resolutions will be shelved by the producers just as they did with the hundred and odd resolutions passed at the Motion Picture Congress held in 1939.

Part of the resolution on foreign "invasion" reads: "This Conference further requires the Government to prohibit the dubbing of foreign films in Indian languages."

But why should the Government prohibit dubbing when some leading members of the Indian Producers' Association afford special facilities at their own studios to the foreign producers to dub their films in the Indian languages? Can't the Association stop its members from selling out the interests of the Indian film industry in this treacherous manner?

Another resolution on blackmarketing reads as follows: "This Conference requests every member in the Indian film industry not to accord any support, directly or indirectly, to blackmarketing in any form in any branch of the industry."

By this resolution the producers primarily make an admission of indulging in blackmarketing in the employment of artistes, in distribution and in the exhibition of pictures.

Actually Chandulal Shah of Ranjit, who spoke on the resolution and subsequently voted against it, said that 99% of the producers could not help but carry on blackmarket operations owing to the circumstances around them. Blackmarket operations always yield huge non-taxable profits and that is why the Ranjit Chief said, "I have made tons of money and I am still making tons of money."

If Chandulal Shah is making tons of money it is not difficult to believe that all other producers, 99% blackmarketeers according to Chandulal Shah, are also making tons of money.

Why is there a grouse then about increased taxation which was suggested by Premier Kher?

In view of the above admissions made by Chandulal Shah, an Ex-president of the Producers' Association, the resolution on the taxation of the industry, passed by the Conference, sounds anomalous. The resolution reads: "In view of the general depression which is affecting the Indian film industry most adversely and in view of the incapacity of the industry to bear the war-time taxes, this Conference appeals to all Provincial Governments to reduce the entertainment tax, which was enhanced considerably during the period of the war, at least to the pre-war level."

From 99 per cent. of the producers labelled as blackmarketeers, this is a strange request. If these blackmarketeers don't themselves pay legitimate income-tax, they should at least show the decency of not complaining about the general taxation on the industry, especially when our popular ministries need the funds for education and social uplift.

And that brought to a conclusion one more film conference of Indian film people.

Shanta Kumari is fast becoming a good artiste. In "Hawai Khatola", an A. M. Khan production, she plays the main lead.

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Bombay Calling

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WILL PREMIER SHUKLA ACT?

The Premier of the Central Provinces and Berar, Pandit Ravi Shankar Shukla, can never be accused of favouritism. Pandit Shukla is known to be an honest and democratic administrator.

And yet the Government Gazette of his province, dated 11th October 1946, announces a few compulsory clauses to the licenses issued to the exhibitors in the province.

These conditions, labelled as 29B and 16B, insist on "the compulsory exhibition of approved films" by the exhibitors in spite of the fact that the war-time D. I. R. 44A ceased to be in operation on the 1st of October 1946 and the Government of India closed its production shop for turning out putrid sausages under the label of "educational' films.

The democratic Premier of the popular government of C. P. & Berar does not seem to know that the lock, stock and barrel of the Information Films of India has been purchased for a song by a private firm owned by Mr. Ambalal Patel of the Central Camera Company of Bombay.

It is but natural that Ambalal Patel should insist on some official compulsion to show his present newsreel sausages, which incidentally stink more than the old ones of the official regime, so that he can spin out some more money from the I. F. I. wreck.

What is, however, shocking is to find a popular ministry becoming a party to the scandalous circumstance of promoting the capitalistic interests of a private commercial firm by the misuse of official power.

Premier Shukla does not seem to know that taking advantage of the new compulsory clauses promulgated by his ministry, the Central Cine Corporation are now demanding as much as 500 per cent more weekly rentals from the exhibitors than ever before.

We are told that the Bhusawal Film Distributors' Association has already brought this scandal to the notice of the C. P. & Berar Government but the attitude of the Secretariat Executives is reported to be rather indifferent and unsympathetic; may be due to patent bureaucratic laziness.

It is high time, therefore, that Premier Ravi Shankar Shukla should himself look into this matter and scrap forthwith those two additional clauses which compel the exhibitors to show rotten approved films seeing that there is no need for them today.

KEEP OFF, POLITICIANS!

Talking of popular ministries, we are reminded of the police enterprise which our public leaders often show in expressing an opinion on Indian pictures.

At regular intervals, the dailies publish, of course through the producer's advertising columns, new crops of these opinions endorsing the quality and emphasizing the social value of some picture or other. Very often these opinions are published with the photographs of the leaders in top positions. This leader-plugging publicity is sometimes done with such vehemence that people often get the unmistakable impression that some of our top leaders have actually played some roles in the pictures advertised.

The producers of "Ameree" seem to have somehow inveigled our ever-obliging, sentimental hero, Pandit Jawaharlal Nehru, to attend the Calcutta premiere of their picture. Panditji's courtesy visit soon became an advertising trailer

Najma plays the lead in "Chehra" a social story of Upright Pictures

which was quickly shown at all the theatres in India as the most dynamic sales argument for the film. The result was natural. Thousands crowded to see the film, which can be, with utmost generosity, called just rotten and thousands left the theatre wondering how a leader of the status of Pandit Jawaharlal Nehru could ever have condescended even to see a picture like that. Many felt themselves cheated of their hard-earned money.

The recent publicity racket in this line was the boost given to "Dharti-ke-Lal," a picture produced by Journalist K. Ahmed Abbas.

In the past Journalist Abbas had condemned this leader-plugging publicity racket in unequivocal terms. Strangely enough when he produced his own picture, he travel'ed all the way to Simla with a copy of "Dharti-ke-Lal" and invited a number of leaders and foreign journalists to see his picture.

Having given them a courtesy show, he went round collecting their courtesy opinions which were doled out to the public through different periodica's from week to week. Strange as it may seem, not one opinion, either of an Indian leader or of a foreign journalist not knowing the Hindustani language, contradicted the "artistic" contents or the commercial interests of the film. Evidently, "Dharti-ke-Lal" was the first perfect picture all of them had ever seen.

Both the pictures, "Ameree" and "Dharti-ke-Lal", having neither quality nor entertainment in them, failed miserably wherever they were shown. But quite a few devoted camp followers of our popular leaders were unwitting'y robbed of their hard-earned money when they followed the lead of their trusted leaders and blindly rushed in to buy admissions for these pictures.

By all this we don't deny the common privilege of some doubtful relaxation to our hard-worked public leaders if they wish to see some Indian pictures. Not at all. They are welcome to see all our pictures whenever they wish to. The funeral will be theirs.

What we wish to drive in is that our popular leaders, worshipped and trus'ed by millions a'l over the country, should not so easily yield to polite pressure from the producers and deliver courtesy opinions which misguide mil.ions in the country.

Motion picture producers are usually good time-servers wi'h scant respect for the usual business morality. They are always on the lookout for a stooge to sell their rotten wares and they find in our po'iticians easy victims who willingly extend their usual speaking talent to a perfectly strange field in return for some doubtful courtesy and publicity.

It is, therefore, for the public leaders to realize their responsibi.ity towards the millions who follow their star and acquit themselves in such a manner as not to provide wrong guidance to the masses.

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★SHREEMATI ★ MADHAVI★

— Stars —

★ VEENA ★ BEGUM PARA ★
★ KHURSHID ★ ROOPA ★
★ KHURSHID (Jr.) ★ RUKMINI ★
★ NIRUPA ROY ★ BIPIN GUPTA ★
★ JAGIRDAR ★ GULAM MOHD. ★
★ MOTILAL ★ DIXIT ★ ANJUM ★
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★ ALTAF ★ SHEIKH HASSAN ★
★ KAMAR ★ DILJIT ★

— Directors —

★ CHATURBHUJ DOSHI ★
★ KIDAR SHARMA ★ ASPI ★
★ MANIBHAI VYAS ★
★ PRAHLAD DUTT ★
★ TAIMUR BEHRAMSHAH ★

☆

Husna makes a good impression in "Bhookh", produced and directed by Dr. Safdar "Ah".

Motion picture criticism is a specialized field where the best of our politicians must remain clumsy amateurs unless they devote years to the study of motion picture art and its criticism.

BRAVO! LUCKNOW STUDENTS!

On 30th October 1946, the students of Lucknow University decided to end profiteering by cinema owners and peacefully picketed four cinema theatres in the city demanding 50% reduction in admission charges for students and the discontinuance of the British Anthem at the end of the programmes.

The theatre managers probably outraged by the perfectly legitimate demands and peaceful behaviour of the students, pulled down their shutters for the day and called for police protection.

The Congress Ministry in the United Provinces obliged the theatre-owners with armed guards. The stage was thus set for trouble.

Backed by their just demands the students objected to the parade of armed force against them. Backed by the theatre-owners the police soon made a lathi charge on the unarmed students in an attempt to disperse them.

Very soon 300 students were put under arrest and marched to the District Jail.

This, however, did not stop the students. They staged a general strike next day, closed all schools and colleges and held a mass meeting of all students.

At the meeting they condemned the lathi charge and the arrests, demanded dismissal of the Police Superintendent and reiterated their demands from the theatre-owners.

Two days later, on the 3rd of November, the Congress Ministry, realizing discretion to be better part of valour, unconditionally released all the students from the District Jail.

Bravo, students of Lucknow! But what about their just demands? Are the exhibitors to be allowed to continue their profiteering? It is a patent fact that theatre-owners, without any rhyme or reason, had increased their admission rates by 100% during the war. Not that they had provided any extra amenities to the film goers in lieu of this increase. On the other hand theatres in the country are in worse condition today than ever before. The increase in rates was merely to catch up with the high tide of inflation generally prevalent in the country. It did not help to give us better showmanship. It just contributed to make the theatre-owners extremely rich.

One exhibitor in Bombay, an owner of several theatres, has become a multi-millionaire in seven years. And ten years back the man was a little better than a door-keeper. Very much same is the case with all the exhibitors in the country. They have fattened on the misfortunes of our people.

These people must be compelled to bring down admission prices to pre-war level.

But we cannot expect the Congress Ministries to do this by any legislative act. They have neither the desire nor the power to do so.

This result has to be achieved by popular agitation and the Lucknow students made a good beginning by peacefully picketing the four theatres. The local police had no business to interfere with peaceful picketers who had a thoroughly just and moral grievance.

The profiteers will climb down only when their pockets are pinched and one way to do it is by peaceful picketing of their theatres all over the country subject, of course, to local legal restrictions imposed by the authorities to quell riots.

So long as the students observe all local restrictions, imposed owing to the present abnormal conditions, the authorities have no right whatsoever to provoke the students by the wanton use of the water hose, the baton and the lathi.

Peaceful picketing, as a remedy for a public grievance, is a Congress gift to the nation and it is a shame that Congress ministries should now penalize the very method they once popularized as an unarmed person's privilege of peaceful protest.

We would like the students in other parts of the country to take up this idea, of course, with the strict observance of all the conditions for peaceful picketing. For the present, stations which have become riot spots should be dropped but the popular

ministries can't have the least objection to this form of peaceful protest at other stations where there are no riots.

The admission prices of our theatres must come down to pre-war level whether the exhibitors like it or not. And students can't do a better job during their Christmas vacation.

A. I. R. AND OUR PRODUCERS!

By some process of self-hypnosis the members of the Executive Committee of the Indian Motion Picture Producers' Association seem to have arrogated to themselves the supreme power of telling All India Radio what to do and what not where Indian film reviews are concerned.

At the instance of Mr. Sohrab Modi of Minerva Movietone, the members of the Producers' Association thrashed out the other day the inconvenient problem of film reviews by A. I. R. and within a few seconds unanimously agreed that "continuance of film reviews by A. I. R. would not be desirable" and within the next few seconds it was decided to communicate this august decision to A. I. R.

The A. I. R. authorities are now expected to run out of the field with their tails in.

Of all the stupid people in the world the average film producer of India is about the most stupid. And like all idiots he is hyper-sensitive in addition. Instead of being ashamed of his shamefully blank record of thirty years in regard to quality and contents of his motion pictures, he has the impudence to object to honest criticism about his consistently putrid product.

When film periodicals and newspapers criticize Indian films, the producers always accuse the critics of blackmailing to get advertisements. Actually the daily papers have been blackmailed by the producers at different times with the result that all honest criticism has been blacked out of the dailies on pain of losing the producers' advertisements.

The film press has been almost made sterile by well-paid laudatory write-ups from producers and today with the solitary exception of "filmindia" there is hardly a film magazine in the country which has the courage to print what its critic really thinks of Indian pictures.

Even the "filmindia" has been blackmailed by the producers several times by commercial boycott of the magazine and its Editor. Even today all the leading producers of India don't use the columns of "filmindia" for advertising their pictures, in spite of their tacit conviction about the huge country-wide circulation of the magazine, because Editor Baburao Patel refuses to be bought over and refuses to give misleading and laudatory reviews of their pictures.

Most of the Indian producers lack character. When "filmindia" praises a picture, which is a rare

Dedicated to the Leaders' Clarion Call of an impending famine hovering over India.

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Carries a Message for Millions

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ASSISTED BY:- **SWARN MALHOTRA & MOTI ADVANI,** B.A.

MUSIC BY:- **SUSANTO BANERJI.**

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Next Attraction

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Starring **"RAMOLA"**

event, the producer runs all over the town on his head carrying reprints of "filmindia's" review and pays other magazines to reprint the review in toto in their columns. Even in their newspaper advertisements, they proudly quote "filmindia's" opinion of their pictures and consider themselves to be proud and happy to have won the appreciation of "filmindia."

But when "filmindia" gives a scathing criticism of a picture, which is almost an every day occurrence, its mighty producer stops the advertisement, carries a grievance to his brother producers, urges them to impose a commercial and social boycott on the editor, pays other penny papers to carry on a counter propaganda and runs all over the town like a frantic dog calling the Editor a blackmailer and spitting out filthy abuse at his ancestry.

It is difficult to size up exactly the psychological make-up of the average Indian producer. He wants all praise, pots and pots of it for his gluttonous temperament and he would even give his pants away if in his nudity some publicity man promises to find him incomparable greatness. But no sooner some one utters a word of criticism, the producer loses his temper and moves heaven and earth to condemn the critic as a blackmailer.

Throughout the day ~
Keep COOL and FRESH
The Cussons' way ~
LILAC & ROSE
A very fine powder of delicious fragrance soothing to the body after bathing.
CARNATION & LILY
This lovely talcum powder is perfumed with the delicate fragrance of these exquisite flowers.
LILY
In a small oval container with a blue design. Useful for travellers, very popular.
IMPERIAL LEATHER
An exquisitely fine powder with a subtle intriguing perfume.
There is nothing more exhilarating after a hard day in the home or office, or after strenuous exercise, than a bath, a brisk rub down, and then sprinkle the body with soothing and refreshing talcum powder. Just try it and experience the feeling yourself.
OBTAINABLE AT ALL GOOD DEALERS
Cussons IMPERIAL LEATHER
A Cussons PRODUCT
Ad. No. 6.

This has been going on for years and the Indian producer has never stopped to see the exact worth of his own productions. The other man has always been the bad man who blackmails the poor honest producer to get some advertising revenue.

But why is All-India Radio, a Government Department, giving bad reviews of the pictures of our poor honest producers? Surely All India Radio is not looking out for any advertising revenue! And surely this Government Department has not also taken to blackmailing the poor, honest Indian producer!

Probably, the A. I. R. critics who review Indian pictures haven't enough intelligence to understand and appreciate the subtleties of the pictures of our producers. A charge of lack of intelligence can be levelled at anybody because it is never necessary to prove it. Intelligence is such an intangible quantity that even our film producers can safely claim its monopoly.

It is no wonder therefore that Indian producers who are under no obligation to give any intelligent reasons for their convictions have come to the conclusion that "film reviews by A. I. R. would not be in the interests of the Indian film industry."

The reason for this unanimous conviction is simple. A. I. R. has been reviewing Indian pictures pretty intelligently. The A. I. R. critic has been giving his honest opinion and his honest opinion must necessarily describe the present degenerate state of our motion pictures.

It is not exactly a state secret that 99% of our films are extremely rotten. This has been, on the contrary, our national wail. Only constant whipping can some day improve our films and make them a useful medium of instruction on national lines.

All India Radio need not stop its film criticism just because our film producers don't like it. Our film producers don't like anything good. Every possible medium of criticism must be used to condemn the present producers and their putrid productions.

True critics, who wish to build a progressive film industry on national lines, cannot afford to pander to the producers' personal interests. An industry becomes great by its product. Better films is the end of all well-meant criticism and however much the producers may disagree, that end alone should be the final goal of all criticism.

We want better films not richer producers.

There is a strong man, Sardar Vallabhbhai Patel, at the head of broadcasting in India. He knows the Indian producers well and their ways too well. Sardar Patel must insist on continuing the present honest and truthful criticism of films from A. I. R. And if criticism is going to be honest and truthful, it is necessarily going to be unpalatable to the producers who have brought themselves up in unbridled praise.

It will be worthwhile for Sardar Patel to declare his policy in this respect once for all to stop our producers from repeating their impudence in protesting against an altogether worthy practice of broadcasting honest film reviews on A. I. R.

AN APPEAL TO MR. MORARJI

With the dawn of freedom lighting up the hearts of Indians all over the country, it is most necessary for us to begin putting our own house in order. There are many problems which need our urgent attention in the light of our new-found freedom and with faith in our hearts we hope to tackle all these problems with the help of our popular ministries.

One thing, which we have, however, to learn by ourselves is to cultivate a spirit of sympathy, cooperation and good neighbourliness towards others in the country. The Indian film industry, as unfortunately constituted at present, woefully lacks this spirit of brotherly accommodation in its dealings with the rest of the world.

This is clearly evident from the frivolous and irresponsible manner in which the Indian Motion Picture Producers' Association has treated the protest of our insurance people when they rightfully objected to the malicious aspersions made against their business in the films, "Dhamki" and "Tadbir."

Taking a sly and patronising attitude, a common and usual procedure with our film producers, the Producers' Association gave an assurance to the effect that, "members are being advised to pay their special attention to avoid scenes in their pictures which would directly or indirectly harm the interests of insurance."

Similar assurances about several other grievances have been given many times in the past and not once have the producers kept their word. Considering their past record there is no reason to believe that they will keep their word in this instance.

The assurance given to our insurance people is, therefore, just another bluff—just so much dust thrown in the eyes of decent business people.

If the Producers' Association were convinced about the righteousness of the grievance of our insurance business, why did it not begin its future career of good-will by compelling the producers of "Dhamki" and "Tadbir" to cut the offensive portions affecting our insurance business from their films?

In his good-hearted, decent and generous way of looking at life, Editor Harbans Lall Chopra of "Insurance News" still feels that the Indian Producers' Association will do the right thing by the insurance business by deleting the offensive portions from "Dhamki" and "Tadbir".

Let us once for all tell Comrade Harbans Lall, that any appeal to the decency or business morality of the average film producer in this country is bound to fall on deaf ears. The only decency which the producer understands is the one enforced by executive authority.

This "Dhamki" and "Tadbir" muddle deserves the urgent attention of our popular ministries. These two pictures show our insurance business in a despicably bad light giving our people a lasting impression that all insurance people are crooks and all insurance companies are fraudulent institutions. Apart from the future interests of our insurance business, in the larger interests of our nation these two pictures must be recensored after deleting the offensive portions.

Will the Home Member, Mr. Morarji Desai, move in this matter urgently? He should as a conscientious nationalist.

FOREIGN TECHNICIANS

There was quite a stir among the producers the other day over the report that a well-known film studio has engaged the services of a foreign technician. That usually moribund institution, the Association of Cine Technicians, suddenly took breath and vehemently protested against this act saying that producers had no right to employ foreign technicians thereby depriving Indians of their legitimate employment. Another thing the Association said was that the Indian technicians were fully trained to do all that was asked by the producers and there was, therefore, no need to employ foreigners.

We shall always back the Indian against the foreigner when it is a straight question of mere employment. In India, Indians first and the rest of the world afterwards.

But in the matter of film technicians, it is not just a simple matter of mere employment. Technicians needed for the film industry must have the requisite technical knowledge to ensure their employment by producers.

How many technicians in India are trained in the manner we find the foreign technicians, versed in theory and practice? Let us be brutally frank and state that there is not one technician in the entire film industry of India who can be called a technician in the sense this term is understood in Hollywood.

All our technicians have been products of practical training. A few of them know a few obscure tricks of the profession and all praise to them because of their enterprise in learning things by the method of trial and error without any encouragement from the producers.

But all these men combined cannot possibly compete with a single full-fledged technician of Hollywood for the very simple reason that our technicians have had no scientific theoretical training.

In all the technical departments of our motion picture production and exhibition we have been using half-baked practical workers who lack scientific knowledge and personal efficiency.

With a national future on the horizon, our film industry must be planned on scientific lines and our technicians, the present and the future ones, must get scientific training. In the absence of a Government institution to train people in this manner, the only possible way, presenting itself at present, is the employment of well-qualified foreign technicians in the different departments of our studios.

Madan Mohan, son of Rai Bahadur Chuni Lall, has taken up the screen as a career. Here he is in his first assignment, "Parda" produced by Rasik Productions. He looks better than his father's anaemic heroes of Filmistan.

These foreigners can be taken for a temporary period of five years or less, but their employment is inevitable if our industry is ever to compete with foreign production in technical standard.

The protest of the Association of Cine Technicians sounds, therefore, a bit self-assertive and as such calculated to retard the technical progress of our film industry.

We have to learn a lot of things yet and by all means let us have some qualified foreigners if they are willing to teach us.

YOU'LL HARDLY BELIEVE:

That according to Actress Shanta Apte all film studios in India are cowsheds and godowns. Producers must therefore be cowherds and godown-keepers. Is Shanta herself a cow in the shed or junk in the godown?

That Shanta Apte started acting as a challenge to prove that she can act. Can she, however? And after so many pictures !

That Shanta Apte complains that the camera distorts her appearance. It does give her a potato appearance, huge hips and a bulb-like nose. Had it not been for the lens, Shanta would have looked slim, well-chiselled and beautiful. Ah! Ah!

That Shanta Apte wants the "play-back" deception to be stopped to give her a chance to shriek

into our ears. If Shanta is the alternative choice, we vote for a long life to our ghost singers.

That according to Actress Snehaprabha Pradhan "sex-appeal is the latest skin-disease" acquired from American friends. Lucky, she is not suffering from this disease.

That according to Snehaprabha, our screen girls are suffering from "Bustophobia", "Waistophobia" and "Leg-o-phobia". It is lucky, Snehaprabha has neither busts, waist nor legs to get a phobia. She seems to be a case of infantile convulsions.

That according to Snehaprabha she had already been a speaker, debator and social worker and her histrionic talents had been recognized at charity performances long before she acquired the "so-called film glamour". People still remember little Snehaprabha's social work at the Medical College. And that was, of course, a charity performance.

That Snehaprabha does not recommend the film as a career for educated girls because of "the unscrupulous business hounds" hunting in the industry. Snehaprabha, however, is still alive to tell the story after years of work with the "unscrupulous hounds."

That Snehaprabha has discovered that the average Indian producer has a comfortable office, special toilet, a crowd of flatterers, whisky bottles and the arms of easy-going females round his neck. But how could Snehaprabha see all this from outside the office? A case of X'ray eyes, eh?

That Snehaprabha has been recently reading Gandhiji these days with "greater understanding and sympathy" (Sympathy for Gandhiji, of course) and carries a book of his as a constant companion for "peace and happiness within". Poor Gandhiji! And he has been a celibate for years.

That Snehaprabha can read, write, sing, dance, sketch, cook, cater, rearrange furniture and hang photos (not men). She hates stitching, keeping accounts and, of course, bluffing.

That according to Snehaprabha, the Indian woman "even without the conventional submissiveness and much exaggerated shyness, has a dignity and beauty in her modest bearing which a woman of no other nation has." After all that she has said in the "Sunday Standard", may we know to what nation Snehaprabha belongs?

That Actress Sabita Devi wrote a stage-play at the age of 12. Had Producer Chimanlal Desai known this he would have asked Sabita to write stories instead of playing roles. That would have saved Sagar.

That Actress Leela Chitnis is fond of "cross-country walks" and "enjoying the serene beauty of nature." Where else can one be natural but with nature and in the cross-country?

That Actress Leela Chitnis is also "very fond of swimming". Let us hope she doesn't give her name to a swimming costume. That costume won't sell.

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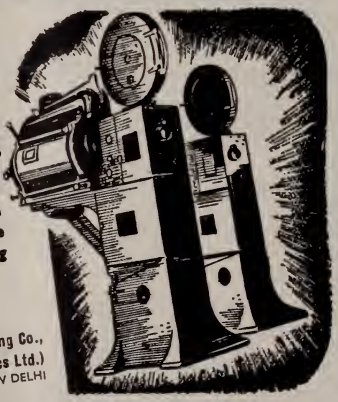

Kiran, a newcomer, makes her debut in "Bhookh" a social story of Rangmahal Ltd.

That Vasant Sathe, that toothed appendage of K. Ahmed Abbas, is reported to be in the heat of love these days and spends hours in the Taj lounge counting visitors to the beloved's bower.

That Sathe's platonic behaviour is planned under the Abbasian code of romance which begins with open eyes and ends with closed ones, having seen sufficiently and yet not enough.

That Actor Motilal, who has no children of his own, is evidently very fond of children the way he was seen playing with the two little ones of Shobha at the Metro. Playing with children often leads to toying with the mother's heart.

That at the recent Film Conference Rai Bahadur Chuni Lall said that film producers were going through hard times but Sardar Chandulal Shah got up and said, "I have made tons of money and I am still making tons of money." And K. M. Modi smiled. And Baburao Patel heaved a sigh.

That moving a resolution against foreigners dubbing their films into Indian languages Rai Bahadur Chuni Lall suddenly lost grace and shouted, "Where are you Mr. Baburao Pai?" Baburao Pai said, "I am not a delegate." He was only a visitor and could not defend himself against a remark absolutely "ultra vires".

That Rai Bahadur Chuni Lall emphatically said, "I have neither paid nor received a single pie in the black-market". Others muttered to themselves: "What a fool!"

That the film people passed a condolence resolution over the death of Pandit Madan Mohan Malaviya and then expected Premier Kher to tell them who Pandit Malaviya was. Rai Bahadur, probably, wanted to know why Panditji was not a member of the Producers' Association.

That Bejon Bharucha of Palace Talkies wanted to speak a few words about Pandit Malaviya, but as no one there knew from what town Panditji came and what he had done for film exhibition, jolly Bejon gave up the idea with "Jawa de, bijo koi marse tyare bolis."

That Chhotu, Janak of Janak and president of the "Paradise," couldn't follow the proceedings of the Conference. He got stuck on the word "Federation". Hirlekar not being at hand, Chhotu kept wondering for two days what that word exactly meant.

That no one knew the exact meaning of that word till the end of the Conference and the film men have postponed all their problems to be solved by the "Federation" without actually forming a federation. Now the problems are expected to form a federation of their own.

That there was so much of "I" and "Me" from the Presidential chair, that the delegates wondered when and where "we" would come into the discussions.

That Rai Bahadur's "I" and "Me" brought out Sardar Chandulal's "I" and "Me" but the two "I-s" and the two "Me-s" did not make a single "We" and the "federation" was not ultimately formed.

That K. M. Modi was asked to speak on a resolution without knowing what the resolution was about. After he spoke it was discovered that Keki had supported the wrong resolution which was planned to be moved at the next year's conference. Keki has always been a progressive man, ahead of others.

That a Bengali delegate rose to support the film insurance resolution and concluded by opposing it tooth and nail. They should have asked him to speak in Bengali. In that language any thing spoken is always in support.

That all the resolutions at the Conference were passed unanimously because no one knew the actual resolutions. They were drafted by the Secretary three days after the Conference and sent to the press.

That dear old Rai Bahadur gate-crashed into the presidential chair by filling it up straightway without any one proposing or seconding him to it. Our film people are honest Johnnies and don't care much for the usual constitutional procedure from which lesser people suffer.

That Premier Kher wondered where the three hundred and odd producers of India had disappeared seeing only 30 present. He was counting them from the licenses issued by Mohammedi, not knowing that some of them had misappropriated as many as 30 licenses each by paying black-market money.

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Editor's Mail

(In this section, the editor himself replies to queries from the readers. As thousands of letters are received every month—some anxious and several frivolous—it is neither possible nor convenient to attend to all. Selected letters are usually treated in an informative and humorous strain and no offence is meant to anyone.)

D. D. DHASMANA (Lucknow)

If Mr. V. Shantaram jumps like a kangaroo, what do you do?

I don't jump. I tread. There is weight in my step.

MISS E. MARTIN (Bombay)

Why do male actors wear European dress while their opposites are clothed in the national garb?

The male dress of Europeans covers physical defects while the female dress exposes them. And our girls have legs which even their mothers hate.

I'm a cross between a sadist and a saint—my father being the sadist and my mother the saint and I being a result of 99¾% sadist and one miserable quarter saint. Would a man be alarmed if I told him this and be afraid to marry me?

You have disbursed the percentage wrongly. With nine months' hospitality in the womb, the mother should get the larger percentage and the father the smaller one for his fractional part in the game. Ask the man you intend to marry his percentages.

Shabnam flirts a bit inspite of working in "Parda", a social story of Rasik Productions.

MISS DURGA DESHPANDE (Kasauli)

What do you think of the new spirit of freedom in India?

India's freedom is the bone which the Bull Dog dropped at the sight of the Bear. Indians have still to pick up that bone. The Bull Dog is still sitting over it and growling. It will take a few years to make the Bull Dog swallow his growl.

MISS G. A. MOHINI (Karachi)

Are screen girls suitable for matrimony?

Film work does not change them anatomically. Even after a life-time in pictures, they still remain women.

SANTOSH KUMAR BASU (Bauda)

Can Mahatmaji be induced to see pictures?

Oh, yes, if there is a big Harijan purse at the end of the show. That man is a Bania and he will walk a hundred miles to see a picture if his Harijans stand to gain some thing at the end of the journey.

Are clouds always necessary for decorating the screen sets?

Clouds are better than dirty mud spots which give you glimpses of our producers' faces.

MRS. A. R. SHAH (Cawnpore)

Is it possible for an orthodox Muslim girl to carry on negotiations with her lover without the knowledge of her family as is shown in "Pehli Nazar"?

I don't know how they do it among the old-fashioned Muslims, but the modern Muslim girls behave in a normal manner and meet their boys anywhere they like.

C. SHAH (Mombasa)

Is there any objection in slapping a white man if he says that he is superior to a coloured one?

By slapping you would prove his statement. By smiling it off, you would prove your superiority.

KAILASH C. MATHUR (Cawnpore)

Why do religious people generally debar two loving persons from their happy union?

Religion as we see it in practice today is a disease and how can you expect reason from a diseased person?

Who is responsible for the recent blood bath of Calcutta: the officials or the goondas?

There is little to choose between the two.

Why does a man particularly remember his mother at the time of some great tragedy in his life?

The first word a man learns in life is "mother." It is often the last he utters while departing. That word still has the greatest music for the human ear.

A. H. BAIG (Trichinopoly)

Are there any unions for redressing the grievances of film stars and to fight for their 'just and minimum demands'?

Yes, some stars form 'unions' with producers, but the fight is for unjust and maximum demands. These 'unions' have given the industry a bad name.

M. R. PRASAD (Madras)

Is it a fact that Miss Ramola of "Khazanchi" fame got married to an American sergeant?

I don't know anything about this because she didn't invite me. But what if she has, she will now become Hollywood's headache.

Why do some of our Indian stars (especially female ones) hesitate to send their autographed photos to their admirers?

The stars are not probably sure of the liberties fans would take with their photographs. In India, women expect even their photographs to be respected.

PARVATI DEVI (Madras)

Should a girl necessarily marry?

That depends on her necessities.

RAJA A. MOHAN (Bezwada)

What should be the ratio between the population and the cinemas in India?

A picture house for every 10,000 people. Our people badly need education and there can't be a better school room for the masses than a cinema. But the visual education should not begin with the present pictures of our present-day producers. That will be mass poisoning.

T. GEORGE DANIEL (Secunderabad)

Mr. Patel, can't your film industry do something for those modern girls who are so insincere?

We teach them to be orthodox by showing M. G. Dave stories but they call him an old fool and walk out with a wink. Well, you can't teach the modern girl anything; she turns round and gives us a lecture.

NANJUNDA SWAMY (Bangalore)

Can life be compared to a dream?

Yes, when one walks through it with the eyes closed.

Is it necessary that a man should turn a lunatic when he is disappointed in his love-affair, as is shown in some pictures?

Love is a phase of lunacy. Disappointment in love should bring back the man to his senses.

The Cinetone Ltd., Lucknow,

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- An outstanding picture of 1947.
- A picture that will stay in your memory
- A picture that you will want to see not once, not twice, BUT every night.

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Story:- M.M. BEG.

Screenplay:- NASIM SANDILVI, B A. (Hons.), M.A.

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WITH AN ENTIRELY NEW TEAM OF ARTISTES

Glamorous Mahgul, Pretty Shanti, Pushing Tyeb, Shy Jogendra, Dashing Afzal, Daring Shakil Naumani.

And then follow

"SOHAG"

and

"APNE-PARAI"

★

This is Mumtaz Shanti (junior) in "Farebi Jal" produced by Cupid Pictures. Who is going to be the next junior?

K. N. VENKATA RAMAN (Madras)

How would you describe a hen-pecked husband?

The man who carries the "egg" with the "hen" walking in front.

C. P. VERMA (Patna)

Why do our stars allow themselves to be exploited for some cheap publicity of tea and soaps etc.?

Publicity is the life blood for film stars and some of them pick it up even from the gutters. The other day I saw a confirmed drunkard sponsoring a tea advertisement. If that man drinks tea, he will vomit. Stars drawing thousands in monthly salaries often hire their faces and looks to advertise a cheap soap worth a few annas. I think they pay more for their dog-soaps. This entire advertising racket is a huge fraud on the public and the film stars contribute to it to get some cheap publicity.

S. RAMAIAH (Bangalore)

How to visualize God? Is God a person or force?

He is Faith and you can give him any shape or name you like.

SUBHASIS CHAUDHURI (Chittagong)

Where does art lie in an Indian picture?

In the still-born intentions of the producer.

TAHIR SULAIM (Benares)

What is your taste in beauty?

You should know it by now. It is no longer a state secret.

A. G. KHAN AKIVIDI (Anakapalle)

What do you think of a woman who has no taste for music?

Not a flute, but just a bamboo blowpipe.

BULO T. HARISINGANEY (Karachi)

Is wife a luxury or a necessity?

A luxury if you have met your necessities outside.

Dewan Sharar has accompanied V. Shantaram to America. What for?

To introduce "Baby" Jayashree and "Baba" Shantaram to the Yankee press and to write Shantaram's speeches.

In case you proceed to America, will you take Pandit Indra along too?

I can't deprive Sardar Chandulal of his court poet. To the Jain Chauhan of films that Marwari is a Chand Bardai.

GHOUSE BADSHA (Madras)

'Art is not sold'. Do you believe in that?

No. In the present age, anything that is not sold has no value. To give Art its status, it must be given a price label.

In one of your recent issues you have praised Kardar's "Shah Jehan". Now can we call him the Indian William Dieterle (of "Zola" and "Pasteur" fame)?

Don't insult Dieterle. He is a rare idealist.

T. K. R. NAIR (New Delhi)

How will you measure the worth of a life?

By its usefulness to the lives around.

In your opinion who is the better actress between Ingrid Bergman and Greer Garson?

Garson is natural and human. Bergman is dramatic and impressive. Bergman acts, Garson lives.

Who is the best comedian amongst the following: Red Skelton, Eddie Bracken, Bob Hope and Danny Kaye?

I like Bob.

N. S. SUBBA RAO (Bangalore)

When exactly does a Miss become a Mrs.?

When a Mr. hits and doesn't miss.

G. NAGESWAR RAO (Bolarum)

What is Shantaram's next enterprise in filmdom after "Dr. Kotnis"?

"Andhon Ki Duniya."

ABDUL MOIEED SIDDIQUI (Lucknow)

Kindly give me the names of the members of the Bombay Board of Film Censors.

Why give them names? Known by any they will remain the same.

S. C. SIVANANJAPPA (Bangalore)

When all important people celebrate their birthdays in a grand manner, how is it that you do not even mention your birthday?

My birthday is not a popular day in the Indian film industry.

JAGDISH S. VERMA (Meerut)

Uday Shanker's "Kalpana" will be a fine addition to the film world. What do you say?

Ought to be. If it doesn't I shall skin him alive. From Shanker, at least, we must expect something great.

M. M. KATHJI (New Delhi)

Who asked Shantaram to act in "Dr. Kotnis"?

Ahmed Abbas and Dewan Sharar. Abbas had to sell the story and Dewan Saheb its dialogue.

JAWAHIR S. THANVI (Jodhpur)

Mr. Patel, have you any nick name? Tell the truth please?

People in my family call me "Babs". People outside call me a "crook." I answer to both, being polite by nature.

MISS PEACE RAGHAVIAH (Secunderabad)

Is woman's supremacy over man disputable?

By arm-chair critics—not by the man himself.

M. R. SHARMA ASHANT (Simla)

What is the difference between "Motherland" and "Fatherland"?

In "Motherland", they feed and protect the people. In "Fatherland" they starve and stab them.

G. HUSAIN NAQVI (Allahabad)

Women use silence in expressing their love. Is there no other way besides this?

Lovers with eyes don't need any.

N. VENKATESAN (Nagore)

Supposing the Gaekwar of Baroda offers to appoint you as his adviser on racing on any salary to be named by you, would you accept his offer please?

I am used to hard-earned money and not to hoarded wealth.

Which studio in India affords more facilities to its employees?

Facilities for what?

PRITHI PAUL SINGH (Lahore)

Cheiro in "When Were You Born?" says, "People born in April seldom understand women. They usually make great mistakes in their relations with them." Do you realise this Mr. Baburao?

Mine is a beautiful mistake.

MRS. S. R. PINGLAY (Madras)

What is your attitude towards those journalists, who drawing their inspiration from you in secret, disavow what they owe to you in public and even go to the extent of levelling their puny lances against you?

Live and let live.

C. JOSEPH (Secunderabad)

Can mankind be reformed without religion?

Like our industries, religion has also become an organized racket. Its old spiritual significance seems to have no meaning in these times, seeing the different religions pulling and pushing others to increase their own numbers.

T. K. PATTABHIRAM (Bombay)

Almost all the doctors write illegibly. Is it an art or a disease?

It is neither. It is sheer clumsiness. A neat handwriting often indicates a neat mind.

S. PRAKASH SETHI (New Delhi)

What is death to you?

An escape from the present struggle.

What is your personal opinion about the present 'National Government'?

Full dress rehearsal before the actual performance.

G. KUTTALAM (Trivandrum)

I have often read in "filmindia" about some one-eyed journalist. What is he doing now?

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What do you expect a man to do with a solitary eye? He has it fixed constantly on his bread which is in the pockets of the producers. When a man has a spare eye, it is often used for art and ideals.

RAMESH KUMAR (Karachi)

What are your ideas regarding the nationalization of the film industry?

It needs both nationalization and regimentation.

SUBRAMANIAM S. E. (Peshawar)

You are too good to be treated with indifference, too good to be set aside as undesirable, but also too bad for unqualified praise. Some of your readers don't seem to realize this. Do they?

You know more about me than I do. What about you by the way?

HAJI AHMAD SIDDIQI (Rawalpindi)

What would be the effect on our film industry if some more Russian artists settle in our country?

The film people will drink the 'vodka' and dance the 'polka'.

NARESH CHANDRA BANERJEE (Chandausi)

Can you lend me Rs. 80,000|- to start a new cinema house in this town?

That is precisely the amount I am struggling to save. Immediately I do so I shall retire to Switzerland to enjoy some peace of mind.

Kamal Kapur plays the title role in "Hatamatai", a phantasy produced by Fine Art Productions. Wonder whether those eyes look down, sometimes.

T. E. SHAMAIAH (Robertsonpet)

I respect you as India's greatest pen man. Please don't laugh.

There is nothing to laugh about a fact. But only we two are agreed about this.

B. K. MUKHERJI (Panagar)

What effect will non-violence have on the goondas when the country is involved in communal disturbances?

They will have a field day under the blessings of non-violence. Goondas salute only a loaded gun.

MISS JASMINE FLORENCE (Bombay)

Do mothers believe that their babes in arms enjoy the picture as well in Indian theatres?

The little ones are tortured. They often taste milk turned bitter because of the torture the mother has gone through seeing an Indian picture.

Please Mr. Patel, can we have "filmindia" published on a particular day of every month?

You must extract this promise from the goondas of our city. They run all the businesses in the town at present.

AMAR SINGH (Amritsar)

When are you coming to the Punjab? I wish to organize a reception committee!

A hundred similar threats are sent to me every month and that's why I can't risk going to the Punjab. I have had too many receptions from the happy-go-lucky Punjabis to last me for a life time.

T. K. PATTABHIRAM (Secunderabad)

"Love is blind", but what is love to those who are blind by nature?

To them it is a new sight—a lamp that lights up their dark world.

T. K. KAUL (Meerut)

What does a modern girl prefer: a romantic tale or a romantic male?

If the male is romantic, there hangs a tale.

VIDYADHAR P. NAGARKAR (Bombay)

What is the first step towards Wisdom?

Realization of one's ignorance.

Is it true that love and eggs are best when they are fresh?

After both are hatched even the 'chicks' provide happiness.

CHARUCHANDRA P. DESAI (Nadiad)

I am of the opinion that film stars destroy their glamour by making an appearance on the stage for singing or dancing?

I agree with you but the artiste whose palm tickles for money won't listen.

ROSHAN MAHAL (Bombay)

Many people say that Chandraprabha has joined school again. Is it true?

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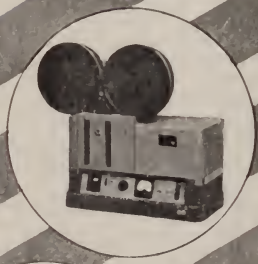

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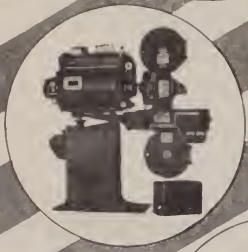
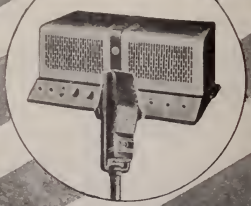


Cinema



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BAA

Quite. She will appear for the Matriculation next year and pass out first class. She was always a first class student, though a third class film artiste.

Sir, will there be peace in India?

Sure. You can't grow bread in the midst of strife. Bread needs peace and even the hooligans need bread.

A. C. SUD (Simla)

Why do passions run high on seeing a beautiful damsel in a lonely place?

The crude man has the brute in him and his hunting instinct is often aroused but with the well-educated and cultured man, it is always the protective instinct which tends to help a damsel.

S. SURYA NARAYANA RAO (Hyderabad Dn.)

What should men do to counteract the excessive lipstick of a fair face?

Share it by taking it off a little on their own lips.

MISS SHANTA JOSHI (Lonavala)

Do our film stars study their roles before they actually take it up?

I know instances where the stars did not know even the names of the pictures they were working in. The names of the producers, their motor cars and their banks were all the names they knew.

Who is this guy Shahzada Iftkhar?

He is a newcomer who threatens to take the industry by storm. He has begun well. Let us see where he ends.

H. A. RAHMAN (Rangoon)

What is the sole purpose of a man's love for a woman?

In that there is no separate purpose. Love is a purpose in itself.

What is "indecent sex-appeal" in Indian films?

When it begins to intrude and ceases to please.

Why do some women resent being called old women?

Having lost youth they cling to its memory.

Why are some film producers always hunting for new girls only and not for new boys?

They act the "boys" themselves. Besides the film-goers want new faces in girls only. They don't mind the boys so much.

A. NAJMUNNISA BEGUM (Melvisharam)

Should everyone necessarily follow a religion? If so, why?

In religion there is that small whisper of the conscience which whisper the wise ones caught and codified for the guidance of humanity. A true understanding of any religion should keep the man on a straight path.

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Why does Veena always look pensive in her photos?

She misses something and she herself doesn't know what.

MISS SHAHIDA AKHLAQ (Lucknow)

Why are Indian film producers more particular about a beautiful heroine than a good story?

It is easier to tell a good story with a beautiful heroine.

MISS SANTOSH KUMARI (Mombasa)

In the films why should an actress always go to bed looking like an arum lily and wake up looking the same?

She is in the hot bed of glamour where Time stops and Reason dies without a struggle.

M. A. HIY BAIG (Secunderabad)

Are you a Brahmin, Mr. Baburao?

If by Brahmin, you mean a man of some learning, I am one. But if it means the legendary "heaven-born", I am not. I am only a Wanjara—to be precise a gipsy.

Who is No. 1 Villain in our films?

The producer who poisons the world to satisfy his own greed for gold.

What is the secret of your success?

Where is the success to search for a secret? Let me confess that I live by reading "filmindia"?

That is a more sensible way of living than dying with a hooligan's knife by reading the papers.

Satya Rani plays the leading role in "Double face", a social thriller.

P. THAROOMULL (Bangalore)

Which would you prefer: A woman with less beauty and more womanliness or vice versa?

Womanliness is the highlight of beauty. In a woman there is no beauty without womanliness.

What would Gandhiji have done if he had been appointed as the supreme judge to give his verdict on the Nazi criminals?

He would have questioned the very right of the Allies to sit in judgement over the Nazis. If the Nazis had won, the Allies would have become the criminals. This is a world of victors where losers become criminals.

What is the relationship between Nationalism and spiritualism?

In India, nationalism begins with spiritualism and ends with individualism. Elsewhere in the world nationalism begins and ends with capitalism.

RAVINDER NATH SAHGAL (Lahore)

You have a habit of throwing challenges. Some day you may come across a Punjabi. That will be a tough day for you?

You forget that I am a tough Banjara myself and tough Punjabis like tough Banjaras. It is a case of mutual respect.

What are Shantaram's reactions when Dewan Sharar recites poetry to him?

As Dewan Saheb's poetry begins with Shantaram and ends with Shantaram there is both "Shanti" and "Aram" in Shantaram.

What will you do on the day Indian producers give you a better picture than the Hollywood ones?

I shall walk on my head.

ZAHRA (Bezwada)

What is Kananbala's husband's name?

To us it should be, Mr. Kanan Bala.

When our neighbours become a source of nuisance to us, which is the most polite way of putting an end to their nuisance?

Give them a copy of "filmindia" to read every month and tell them to behave on pain of forfeiting the privilege of reading the magazine. This is a very effective method.

HARIHAR SHAW (Dumka)

What is the religion of "filmindia"?

Universal catholicity.

Where does love begin and where does it end?

It begins with seeing and ends with being blind.

Why do girls look most beautiful in their teens?

Why girls, even donkeys are beautiful in teens.

S. KRISHNAN (Alwaye)

We Malayalees are more often called Madrassis by the North Indians when we are quite different from the latter in many respects. Will "filmindia" support our right to be distinguished from the Madrassis?

We have had too many distinctions and consequently too many riots in this country. You can call me a Madrassi if you like and console yourself. To me it is all the same so long as the top label is "Indian".

M. NASIR (Lahore)

Every girl in our pictures falls in love at first sight. Why?

If she waits for the second sight, we shall have to see 30,000 feet more of celluloid trash.

RABBIRAJAN KUMAR (Delhi)

Is it of any consequence to society how a film star spends his or her income?

An individual's income is a tiny unit of our national asset. When a person spends his earnings in anti-social ways, society round him is affected.

R. S. SUNDAR (Cawnpore)

Tell me frankly how many times did you see "Dr. Kotnis" before writing such a detailed review?

I saw it once and that was once too many.

T. W. MOTWANI (Bombay)

When you take your way to the other world, what verdict would you want us to give on you?

Say that when I lived you laughed even in the midst of your worries.

In almost every Indian picture, heroines are found shedding tears which is a rather rare occurence in English pictures. Can you tell me what kind of hearts do Indian women possess?

Hearts that melt at the sight of suffering—whether their own or of others.

M. C. HUSSAIN (Valapad)

Is there any Malayalee actress in any of the North Indian films? If so, please mention?

Do Malayalee girls carry any label on them or have they a dog collar round their neck?

SHANKERLAL SHUKLA (Raipur)

Since last three years no Ranjit picture has been released in our town. Is this a bliss or a misfortune?

It is an escape.

RADHEY R. PRASAD AGRAWAL (Gaya)

Name the actress who can charm even a devoted sanyasi?

Well, seeing our prize 'Sanyasi', Sohrab Modi, marrying, the first prize for charm should go to Mehtab.

N. S. VERMA (Raipur)

At what age should a child be allowed to see a picture?

The first heroine a child sees is its mother. From that day onwards it is privileged to see anything so long as the world knows what to show.

NRIPENDRA NATH CHOWDHARY (Khargpur)

At what age does the real beauty of a woman come out?

A good woman reveals new charms with every birthday.

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(2)

Shorey Pictures'

'BADNAMI'

Starring: Manorama, Majnu, Pran.

Director: HAROLD LEWIS

★★★★★

(3)

Shree Raj Pictures'

'B A A P'

Starring: Paresh Bannerjee, Urmila.

Director: S. SHAMSUDDIN

★★★★★

(4)

Indrapuri Studios'

'KHUSH NASEEB'

Starring: Rukmini & Padmadevi

Director: VITHALDAS PANCHOTIA

★★★★★

(5)

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BAA

Does love always require sacrifice?

Sacrifice is the only incense one burns at love's altar.

MRS. SHASHIKALA DESHPANDE (Yaval)

We learn that Filmistan is producing "Lokmanya Tilak" as their next picture. May I know who is that lucky star to get the role of the 'Lion of Maharashtra'?

I don't think they are producing the subject. They are merely talking about it. Like others, Filmistan also will give us some "Safars" and "Duffers."

M. A. WAGLE (Bombay)

Why don't you write a story in which the hero and the heroine woo each other in a rationing office which is nowadays the chief spot for love-making?

A rationing office is a more sensible place to begin a love affair rather than in a public garden of roses watered by the Municipality. Love in a rationing office would be more qualified to shoulder the responsibilities of parenthood in these days of shortages.

S. V. SUBRAMANIAM (Salem)

Is love an Art?

To the extent that Art is emotional.

K. S. SAMPATH (Madras)

What do flatterers do when they get kicked?

They come back for another and in doing so flatter once again.

MD. AMEENUDDIN (Bangalore)

Does a girl need beauty alone or does she need brains as well?

Beauty and brains make the woman an atomic product. Beauty alone would be a mere shell without the gunpowder.

MISS S. SINGH (Lucknow)

Can a past love be forgotten? If so, who forgets it sooner, the woman or the man?

Man has a short memory. He looks forward to future loves. A woman often lives in her past.

Who is capable of greater sincerity and devoted love: a man, a woman or a dog?

Don't insult the dog by comparing it with human beings.

SUREES PAYAN (Bombay)

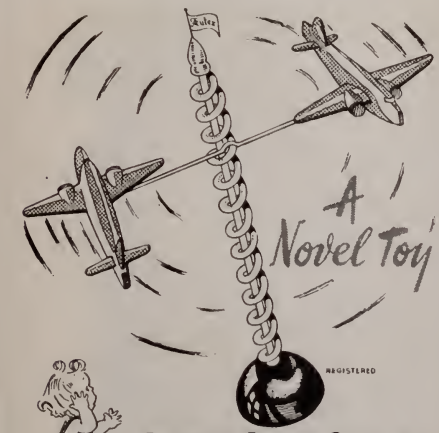
Ever happened to set your eyes on the celebrated South Indian beauty Kanchanmala? If so what was your reaction?

That South Indians have strange ideas of beauty.

JAMUNA PRASAD SINGH (Khargpur)

Why is a man happier by marrying an uneducated girl of good personality than an educated girl of ordinary beauty?

A man of education can never be happy with an uneducated girl, however beautiful she may be. Right education lends a lot of charm to a woman.



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A. PRASAD (Jamtara)

Who is more responsible for peace and happiness in life: man or woman?

Singly neither creates anything. But when they conflict we hear the cradle-cry and to keep the cradle in peace and happiness they start conflict all over again.

B. VERMA (New Delhi)

Who is this guy named Prabhulal Dwivedi? How long is he to continue hurling at us his silly stories on the already silly-made so-called domestic theme? By the way, is he some relation of that orthodox M. G. Dave or just a streamlined edition of him?

He is Dave's literary twin.

G. K. KULUR (Bombay)

Why do people realise the heroic in man after one's death and not during one's life-time?

The world is full of cruel people and even saints practise cruelty. Take the case of Subash Chandra Bose. He was hounded out of India and no less a person than Mahatma Gandhi was a party to the game. Today Subash is a national hero and the Congress leaders spit out "Jai Hind" as if the slogan belonged to them.

SUSHIL AGARWAL (Basti)

Is money the only attraction for girls of rich families who crave to join the film industry?

Self expression and glamour are more important than mere money.

HARI KRISHNA (Amritsar)

What is the aim of the film journalists: to serve the film industry or to injure the feelings of producers?

I don't know about others. My aim is either to improve the present-day producers or to burn down the present industry and in its ashes sow the seeds of a new national industry. As regards hurting the producers, I would love to put some of them into the mediaeval torture chambers for the "tortures" they dole out to us.

MRS. DEVI N. A. (Karachi)

What is Love's religion?

Nature.

B. YESHWANTA RAO (Vizagpatam)

After seeing that most damnable "Dr. Kotnis", a thought flashed in my mind that the great Shantaram may, after all, not be an Indian but an Eskimo, who has never heard the name of Pandit Nehru?

For Shantaram it is more than enough to be Shantaram to have heard of no one else but Shantaram.

MUSTAFA RAY (Madras)

In your 'Varsity days how many times have you fallen head-over-heels in love, proposed and were rejected?

My 'Varsity days ended at fifteen—an age when I was in love with my dead mother.

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I thought Shantaram and you were great chums. But recently, I can't help thinking that there is no love-lost between you both. What's come between you guys?

Bad pictures which Shantaram insists on calling the greatest ones of the century.

MAHARAJ KRISHAN (New Delhi)

My neighbour borrows "filmindia" from me and spoils its grandeur by careless handling. What should I do Mr. Patel?

Strip his lower half and shoe the top end of it.

IQBAL (Jaunpur)

Why is Khursheed not in the news nowadays?

Age makes news only amongst politicians, doctors, lawyers and the like and not with glamour girls.

N. VENKATESAN (Nagore)

How do you feel when you ride in a car driven by a lady?

I pray for the welfare of my insurance company.

B. JHABVALA (Bombay)

Which is worse: a scorpion or a nagging wife?

There is a cure for the scorpion-bite but—

What is vanity?

Testing a new fountain pen by writing one's own name a hundred times.

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B. PRABHAKAR (Poona)

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1st Prize: Rs. 100|-; 2nd Prize: Rs. 80|-; 3rd Prize: Rs. 50|-; 4th Prize: 40|-; 5th Prize: 30|; and 20 Consolation Prizes of Rs. 10|- each.

Questions must be submitted with the Entry Token without which no question will be considered. Each Entry Token entitles the reader to ask a maximum of 10 questions and can be used by only one person.

The Editor's decision shall be final and absolutely binding and no correspondence will be entertained. The names of the prize-winners will be announced in "filmindia" every month and the prize money will be remitted by Money Order.

The Entry Token is separately attached on the first page of the editorial article. As each copy is very carefully checked, readers are requested not to pay for the copy if it has no Entry Token. The reader is requested to demand an explanation from the stall-keeper who may have removed the Token and sold it separately.

As Tokens are introduced merely to regulate the sales of the magazine, the month on the Token has no particular significance and a token can be used even six months after the month printed on it.

PRIZE WINNERS FOR DECEMBER

1st Prize Rs. 100|- to Miss Durga Deshpande (Kasauli); 2nd Prize Rs. 80|- to Miss E. Martin (Bombay); 3rd Prize Rs. 50|- to Santosh Kumar Basu (Bauda); 4th Prize Rs. 40|- to Miss Jasmine Florence (Bombay); 5th Prize Rs. 30|- to Radhey R. Prasad Agrawal (Gaya) and 20 consolation prizes of Rs. 10|- each to the following: C. Shah (Mombasa); Kailash C. Mathur (Cawnpore); T. George Daniel (Secunderabad); Nanjunda Swamy (Bangalore); K. N. Venkata Raman (Madras); N. S. Subba Rao (Bangalore); S. C. Sivananjappa (Bangalore); Jawahir S. Thanvi (Jodhpur); Naresh Chandra Banerjee (Chandausi); Vidhyadhar P. Nagarkar (Bombay); H. A. Rahman (Rangoon); Miss Santosh Kumari (Mombasa); P. Tharoomull (Bangalore); Ravinder Nath Sahgal (Lahore); Harihar Shaw (Dumka); M. Nasir (Lahore); N. S. Verma (Raipur); M. A. Wagle (Bombay); A. Prasad (Jamtara) and N. Venkatesan (Nagore). Money Orders are being sent to all the prize winners.

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This old-timer is still good enough for quite a few thrilling performances. Here she is in "Hatamtai", dancing and directing dances in a spectacular picture produced by Fine Art Productions.

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KRISHNA
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MEE
RIM JHIM"
"DO KINARE"
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ABAI
Rangila
RAJASTHAN
"SAQI"
"AWARA"
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entertainment always!

MADHU-BALA—

A newcomer Madhu Bala makes her debut in "Mere Bhagwan" a musical picture of Murari, produced and directed by Mohan Sinha

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RAMLAL
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and PRAN
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LAHORE

Stars Talk On Studio Life And Sex Appeal!

Sensational Views On Art And Morality

Journalist D. C. Shah of the "Sunday Standard" recently asked the film stars quite a few questions to prepare his Diwali Supplement. One of the questions was: "What changes would you suggest in the conditions of our studios to attract more of our educated men and women to a screen career?"

Here is what some of them said:

SUSHILA RANI M.A.,L.T.

Numerous major and minor changes are necessary in our studios before the film producers can call educated and cultured persons to come in and join. The principal change must, however, be in the attitude of the producers towards educated people. I regret to say that most of our producers lack education and consequently good behaviour. Some of them are good-hearted people but their approach to others is so crude and clumsy that they are often misunderstood. Without being considered snobbish, I must admit that the present approach of several producers to their work and their artistes is far from being well-mannered or cultured. Add to this unfortunate circumstance, the number of petty inconveniences and physical discomforts obtained in our studios at present and it won't be difficult for people to understand why good educated people run away from the Indian film industry.

Sushila Rani

SNEHAPRABHA PRADHAN

Once I was a dreamer of Utopia. Not now. As long as the proprietor or the producer has his office equipped with the best in comfort, has a special toilet and a half-a-dozen servants to save him from the slightest physical exertion and discomfort also a crowd of paid flatterers to boost his ego, to supply (him and themselves) bottles of whisky (at his cost of course) and to throw in his arms easy-going success-seeking females, why dream that he will ever bother about changing the poor and unhygienic conditions under which his workers toil? To have not even one W.C. for a crowd of 300 to 400 workers, one decent shed for them to take their food for which they toil, to deny them the ordinary consideration of building dust-proof and well-ventilated studios—these are some of the birth-rights of the man with the money. As long as he has a large number of pictures to boast about, why worry? Besides, I ask you if the conditions are improved, how would you know who is the capitalist and who is the worker!

Snehaprabha

LEELA CHITNIS B. A.

A film Academy could be started in India, preferably affiliated to the I.M.P.P.A., where specialised education in the different branches of film making could be imparted. A minimum standard of education should be fixed up for admission in the Academy, or better still, a competitive examination should be held, each year, parallel to the competitive examinations held for entry into the Dufferin Training Ship or the various training branches of the Military forces. It should also be made compulsory for all producers to take up the students of this Academy for practical training. But before this could be done, the evils of unmethodical and disorganized working in our film studios should be got rid of. That will give a feeling of security to the parents of the prospective students.

Leela

Kamal Zamindar is teaching Shamim to read in "Shikarpuri", a Charolia picture.

South :—
Atlantic Pictures,
BANGALORE.

World Rights :—
Suresh Film Distributors,
Kumud Villa, BOMBAY 4.

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Azad Hind Pictures,
KARACHI.

SHANTA APTE

There are no studios in India; they are cowsheds and godowns. How can you expect discipline and cleanliness in such atmosphere? Build the studios first in the right manner and then conduct them as studios and nothing else. The artiste, if he or she is to work freely and live the role, perfect discipline should be maintained on the set and here she should not be disturbed on any account. Only the director can enforce this discipline, and I know at least of two directors, viz., Debaki Bose and V. Shantaram, who enforce such discipline.

Shanta

VEERA ABDULLA

Well, obviously if the producers sincerely desire educated men and women to take to films as a career, the first thing they must do is to make their studios as decent and healthy as any cultural and educational institution.

Veera

KAMINI KAUSHAL B.A.

Wholesome and cultured atmosphere, such as prevailed in the production of "Neecha Nagar", is most essential. The studio equipment and efficiency are now extremely deficient and must be improved a great deal to attract educated girls from respectable families.

Another pointed question, "What are your views on "Sex Appeal" in Indian pictures? How far, in your opinion, is it permissible consistently with our cultural traditions and social outlook?", obtained the following replies.

Kamini

Comedian Desai has rare company in "Shehnai" produced by Filmistan Ltd. and directed by Santoshi.

SUSHILA RANI M.A.,L.T.

Sex-appeal does not necessarily mean art in nudity, a notion generally entertained by people. Every film needs sex-appeal and so long as it does not border on suggestiveness or lewdness, it would not affect our social and cultural traditions.

SNEHAPRABHA PRADHAN

Sex-appeal is our latest skin-disease acquired mainly from our so-called American friends. And as is usual with us with all that is bad in the white man, we have gone in for this also with heart and soul. Accordingly, our screen girls are getting Bustophobia, waistophobia, leg-o-phobia etc. etc. These days artistes are selected not for their histrionic talents, but if they have good tailors who can assist them in their "phobias". Cover as little as you can of your body, and you will be starred even in your first picture. We are told our audience wants all this! For Heavens' sake, will our audience protest against such insinuations, will our journalists help the audience in that? Even without the conventional submissiveness and much-exaggerated shyness, the woman of India has a dignity and beauty in her modest bearing which a woman of no other nation has. No matter what our audience wants, let not the responsible producer hand over to our young boys and girls a degraded and deformed picture of Indian womanhood.

Shobhadevi gives a dance in "Kalank Shobha" a picture of Chitra Vani Films.

Delightful entertainment with pleasing touch of Romance!

Filmistan's

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Starring

SHOBHA KANU ROY.

V.H.DESAI, S.L.PURI, RAJENDRA.

Director:

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EIGHT DAYS

Starring:

ASHOK KUMAR VEERA

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Director:

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SHEHNAI

Starring:

INDUMATI • REHANA • NASIR KHAN

Director:- P. L. SANTOSHI

SINDOOR

Starring:- KISHORE SAHU, SHAMIM, PARO

Producer Director:- KISHORE SAHU

For World: (1)
A
MUSICAL
SOCIAL
HIT

DUR CHALEN

PRODUCED
&
DIRECTED BY:
PHANI MAJUMDAR

STARRING:
NASIM, KAMALKAPUR,
AGA, DAVID, BALRAJ,
DAMAYANTI, K. C. DEY.

Music by:
K. C. DEY

For World: (2)
AN
ARABIC
COSTUME
DRAMA

HATAMTAI

DIRECTED
BY
G. R. SETHI
[HATAMTAI
SERIAL FAME]

Starring:— VANMALA
KAMAL KAPUR, AZURIE
AMIR KARNATAKI, HAMID,
ZEENAT, BIKRAM KAPUR,
Music KUMAR
Dance: AZURIE

FOR PARTICULARS:-
Kirti Pictures Ltd.
PODAR BUILDING
SANDHURST ROAD
BOMBAY 4.

Meena will be seen on the screen after a long time in "Arsi" a social story of Jeevan Pictures.

Let not our girls be made to think that what our men want from their women is just a beautiful body minus all decency, modesty, purity and dignity. Let not our young men expend all their energy in sexual day-dreams. This sex-appeal disease is a recent acquirement. Let us kill the germ here and now.

SABITA DEVI

Sex-appeal on our screen has, very fortunately, very definite limitations in keeping with our cultural traditions and social outlook. Thank heaven, we have none of the prolonged sentimental embraces and semi-nudity so undignified on the Western screen. Only great artists like Garbo in

Rehana and Nasir Khan have a sweet moment together in "Shehnai", a social story of Filmistan Ltd.

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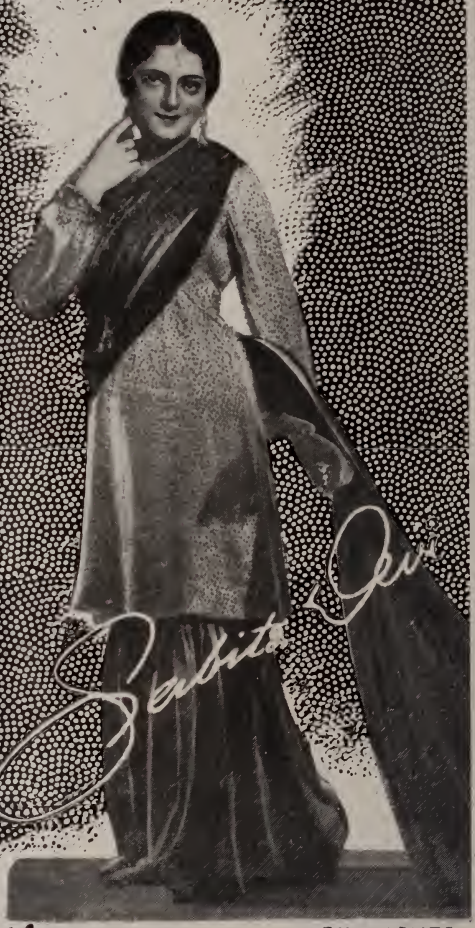

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the past, Ingrid Bergman and a few others to-day, under the guidance of a Lubitsch, can portray the height of sentiment without raising reactionary feelings of disgust and recoil. By the very genius of such acting and direction, sex-appeal, according to the Western outlook, is most naturally depicted. Suggestion and dialogue are the Indian approach to romance, which is as it should be, and with one line of poetic simile sincerely expressed in our pictures we conjure to our audiences all the appeal of the eternal Radha Krishnas, Shirin Farhads, and Leila Majnus of tradition.

Sabita Devi

Shanta Patel and Anwar have a soft moment to themselves in "Naiyya" produced by Mazhar Khan.

LEELA CHITNIS B. A.

The standard of Indian pictures is so low to-day that even the most sublime sentiments of human beings are crudely depicted by them, what to talk of romance, love making and the exhibition of sex appeal. Our ancient Sanskrit literature, as well as the comparatively modern Urdu and the most modern vernacular literatures, all have descriptions of sex-appeal which, in the Sanskrit literature particularly, are considered as an aspect of the "Shringara Rasa". This proves that sex-appeal is quite consistent with our cultural traditions and social outlook, and as such, ought to be permissible on our screen. But not only sex appeal, but even love-making, romance, and the various sublime sentiments of mankind should be prohibited from being shown in the present crude form in which they are depicted in most of our pictures to-day.

Khurshid seems to be having a litter of her own in "Phoolwari" a Ranjit Picture.

SHANTA APTE

The Oriental conception of sex appeal is quite different. A kiss may be in keeping with the western conception of romance; a suggestion of kiss would be enough for our society. But in any case the uncouth and ugly display of sex, which is done in the name of box-office, should be stopped at once.

VEERA ABDULLAH

At present there is no sex appeal in Indian pictures. For the real sex appeal, let our producers, directors and stars go to Ajanta and then try to depict it on the Indian screen.

KAMINI KAUSHAL B.A.

The depiction of sex-appeal in a subtle and suggestive way is quite in keeping with our culture and traditions. But the cheap and open love scenes aping the Hollywood films, which most of our films present, are contrary to our traditional and cultural outlook.

Directed By:
RAJENDRA SHARMA

★

Produced By:
H. K. MALHOTRA

★

Music:
M. A. Mukhtar

★

Songs: Dialogue:
Ishwar Chandra Kapoor

★

Story:
S. K. Ojha

★

Photography:
Mozelle Zamir

★

Associate-Director:
Jugal Kishore

★

Production Manager:
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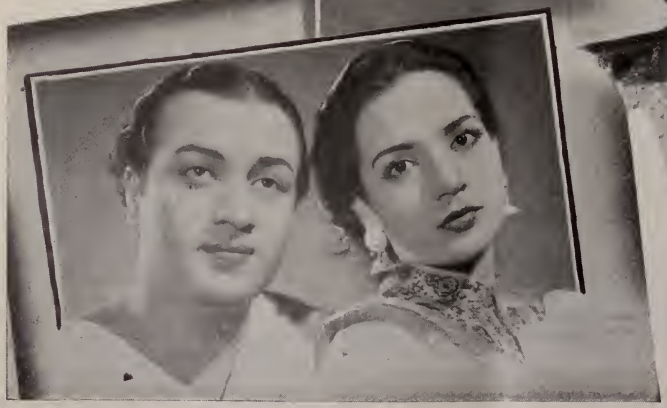
Chehra

चेहरा



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France's Film Problem:

Can Beauty Be Box-office?

By

Gaston Defarge

(Exclusively for "filmindia")

(This article, the first of a series on the present situation of the film industries of Europe, tells of the French predicament. The critics of the world have praised the products of the studios of France, but this success d'estime has not meant financial success. Now the French cinema is trying to organise itself on a commercial basis without sacrificing its artistic leadership. And despite all their difficulties, the French are still making films. The Editor.)

Paris.

The French film industry must choose, and choose at once, what road it is to take. Faced with overwhelming foreign competition, it must choose between life and death.

Nobody knows that better than Monsieur Fourre-Cormeray, Director-General of the Cinema to the Ministry of Information, who received me in his office which, only a stone's-throw from the thronged and neonlit Champs Elysees, seems yet to be lost in the quietude of some remote provincial town.

"As you know," he said, "the French cinema started as a small-scale industry and has remained at that stage. Hence the eternal freshness and artistic originality of the French film.

"Thus our problem is not how to escape from the uniformity and lack of originality which, as in Hollywood, is liable to result from the concentration of the industry, but, on the contrary, how to provide the independent producer with the material advantages of industrial concentration without robbing him of his artistic independence."

GOVERNMENT TAKES A HAND

France, explained M. Fourre-Cormeray, produces between 80 and 90 films a year, yet the number of registered producers is 110. Most of them shoot no more than one film every two or three years. Each time they must rent studios and laboratories and hire technicians. It is now difficult to get credit for such purposes; the small producer is threatened with extinction, and with him the French cinema.

That is why the Government has decided to make studios and equipment available to the independent producer. These are partly from former German sources (Tobis and UFA) and partly Gaumont property, an agreement having been reached with that firm.

"We also hope," concluded the Director-General, "that co-operation between producers will help to save the industry."

They have different ideas at the nearby offices of the Cinema Organisation Committee—which, any way, is being shortly dissolved by Government order. They do not think the Government scheme will work.

"An attempt at nationalisation and nothing else," is their verdict. "Besides, the small producer will pay as much for the facilities he gets as he used to for renting studios."

The only Government move they approve is the increase in the price of cinema seats.

BIG MARKET UNDEVELOPED

I went on to the tastefully-ordered flat of Corniglion-Molinier, Vice-President of Gaumont.

"There are some things that ought to be said," began this young man who was recently a general in the Air Arm. "It is claimed that the French cinema is at a disadvantage compared with the English-language cinema with its immense English-speaking market.

Cuckoo has become a popular dancer these days the way she moves her limbs. This one is from "Arsi" of Jeevan Pictures.

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"But the 4,800 French cinemas represent only one seat for every 20 persons in France, as compared with one for every eleven in American cinemas and one for every nine in England.

"In other words, two-thirds of the French people are not yet touched by the cinema. Yet the 400,000,000 seats paid for annually bring in nearly 8,000,000,000 francs. The state, of course, takes a good half. Out of the rest, 60,000 people must get their living and production costs be paid.

"Except during the period 1941-2 (during the German occupation), the French cinema has always lost money. In 1938 it lost 60,000,000 francs and in 1945 380,000,000 francs.

"There is danger of production coming to a standstill. All equipment needs renewing, technical salaries have been multiplied by 4.75, artists' salaries by 3.35, studio rents by 4.50, and so on. And, because of the worn-out equipment and manpower difficulties, the time needed to take a film has been doubled."

SHARING SETS AND STARS MAY HELP

"This year it is estimated that the 80 films produced will cost 2,000,000,000 francs. Exports will bring in 500,000,000 and receipts in France 540,000,000—totalling about half the cost."

"What is your remedy?" I asked.

"The increase in seat prices is only a palliative. The real remedies are the opening of more cinemas, the renewal of equipment, the production of 180 films a year, and, above all, the creation of a National Society of Co-Production with the necessary financial arrangements."

Explaining how co-production would work, M. Corniglion-Molinier said: "A set on the Cote d'Azur, for example, costs 4,000,000 francs. But perhaps, with modifications, it could be used for four films. A technician who only works sporadically is paid at a rate almost twice as high as one engaged by the year. And then launching a star costs a lot—why not share the star among several producers?

"Then films could be made in French and English almost simultaneously, in order to make them exportable without dubbing."

That is the technical and financial side of the French cinema. But despite all the alarms and excursions, the deficits, the equipment held together with bits of wire, France goes on making films.

ART OR COMMERCE?

Among the producers the names have hardly changed. Carne, whose "Enfants du Paradis" is to appear in dubbed version in Britain, is finishing "Les Portes de la Nuit"; Jean Cocteau, the poet who made his film name with "L'Eternel Retour", has just finished "La Belle et la Bete" with Jean Marais; Jacques Feyder, with his wife Francoise Rosay, is giving us "Macadam". Calef has just brought out "Jericho", a film about the British bombings in France. Rene Clair is working on a film about the early days of the cinema, with Maurice Chevalier. The title will be "Le Silence est d'Or."

While there is no single French school of film-makers, there is certainly a French tendency. "Made in Paris" means Art with a capital A. And a notion has got about that either one makes something artistic or one makes money—never both at the same time.

Yet "L'Eternel Retour" and "Les Visiteurs du Soir", which were outstanding examples of the artistic film supposed to be above the heads of the crowd, filled the cinemas. Certainly there was clever publicity, and certainly there was snob-appeal. But that does not explain everything.

To sum up, while in Britain and America it is production and acting that make the quality of a film, in France we insist also on that imponderable which is called Art or Poetry. Sometimes it means boredom. But sometimes beauty.

FOR WORLD: (1)
DELIGHTFUL MUSICAL
-DO BATEN-
STARRING:
RAMOLA, NARANG,
MAYA BANERJI, SUNDER
Directed by:
-- RAWAIL --
(Shukriya Fame)
Music by:
CHISTIE
(Shukriya Fame)

FOR WORLD: (2)
A SOCIAL HIT
-KAJRI-
STARRING:
KAUSHALYA,
NARANG
Directed by:
HIREN BOSE
(Dasi Fame)
Music by:
CHISTIE

For CPCI: Bengal—OVERSEAS
☆ URVASHI ☆
STARRING:
SOBHANA SAMARATH
SURAIYA
&
PREM ADIB ETC.

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★ Thrilling Saga of The Struggle of Exploited Classes for Freedom & Human Rights ★

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HAMID BUTT
BHATIA
MOHAN SEHGAL
ZOHRA
M. VYAS

Story: **Hyatullah Ansari**

Music: **Ravi Shankar**

Songs: **Vishvamitra Adil & Manmohan Anand**

Art Direction: **Kameshwar Sehgal**

Photography: **Bidyapati Ghose**

Editing: **Chohan**

Produced By: RASHID ANWAR ★ *Directed By*: CHETAN ANAND

AT HOME AND ABROAD

AN ABORTIVE ATTEMPT

The first post-war planning activity among the film people of India expressed itself in the All-India Film Conference, inaugurated by Mr. B. G. Kher, Premier of Bombay, on the 14th November and presided over by Rai Bahadur Chuni Lall.

Barring the brilliant inaugural speech of the Premier, the discussions amongst the film people petered out by passing some indecisive resolutions which will remain on paper as usual without any further executive action.

Though several people were invited, the entire attendance hardly reached the ridiculously low figure of 30 persons.

IN LONDON

London is having a post-war boom in the entertainment trade. 40 leading show houses in the city are continuously playing to capacity and a number of new productions are queueing up for theatres.

As in India, there is no black market racket prevalent in the exhibition trade and Londoners are getting a chance to see better pictures which naturally get priority of release owing to the theatre shortage.

In India we get only those pictures for which the producers have paid black market bonuses to the exhibitors for securing theatre releases.

UNFORTUNATE

During the last three months, September, October and November, the wells from which our film producers usually satisfied their greedy thirst, went dry, incidentally saving our millions of film goers from being poisoned, at least temporarily, with some doubtful entertainment. We refer to the Indian show houses which were closed completely owing to the riots in Bombay, Calcutta, Delhi, Benares, Patna, Allahabad and many other small and big stations.

The net loss to the Indian film industry, during this period, should be in the region of a crore of rupees though foreign picture houses, situated in safe localities, reaped a rich harvest.

ANOTHER CHURCHILL

Thirty-year old Sarah Churchill, daughter of war-mongering Ex-premier, Winston Churchill, is reported to have played the lead in Director Mario Soldati's Italian movie, "Daniele Cortis."

Playing opposite her is Vittorio Gassman, the well-known Italian stage star.

This heavy English girl with patrician features and dusky blonde hair was selected after Director Soldati testing and rejecting twenty-seven Italian actresses. In Sarah he had found the face and the ability.

You can almost count the thirty that made the All-India Film Conference which Premier B. G. Kher inaugurated. Mr. Kher is telling the film men a few home truths.

Dixit, one of our very few versatile artistes, looks pretty wild in "Kaun Hamara", a Ranjit picture. Surely, not because it is Ranjit?

DECCAN QUEEN

Contrary to the much-echoed wail that film people are losing money, it is good news to learn that Film actor Ashok Kumar has purchased in his wife's name an expensive bungalow in Oomer Park, Warden Road, Bombay at the prohibitive price of Rs. 1,75,000/-. The house is called "Deccan Queen."

SOME DEMOCRACY

In democratic America where Yankees brag of human equality and rights, there seems to be a terrific colour bar and racial discrimination.

Going to play Joan of Arc in a new stage play by Maxwell Anderson in Washington, Ingrid Bergman, the famous film actress, said, "Washington is a bad place to open a play because it has racial discrimination."

Under Production **"SHERE BENGAL"**

Featuring:- MASTER DOUGLAS ★ RAJKUMARI (PRAKASH FAME) ★ VIDHYA DEVI ★ MITHOO MIYAN ★ HAMID ★ NAZIRA & DALPAT

Music: K. NARAYAN RAO ☆ Direction: MOHD. HUSEIN

Particulars:- VICTORY PICTURES, JYOTI STUDIOS, KENNEDY BRIDGE, BOMBAY 7.

Recruit Sukadeo c/o I. Vyas, 297 Bellasis Road, Byculla, Bombay, is 22 and 5' 6" tall. He wants a break in the films.

Robert Sherwood, the famous dramatist, also wrote to a local newspaper protesting against the Negroes being barred from visiting the leading theatres in the city.

NOW YOURS

That long-awaited social picture, "Gvalan," written, produced and directed by Mr. Baburao Patel has been passed by the Censors.

The picture is now ready for release whenever the goondas in and outside the industry permit it to be released.

MOVIES AT HOME

J. Arthur Rank, the Big Noise of British films, let out at a meeting of Cinema Television Ltd. that experiments on large screen television for cinemas are due to start within a year.

Indoor shows are expected to be broadcast from the Company's own studios, while topical events would be switched on from the B. B. C. It seems that the film industry is opposed to B. B. C. having a finger in the pie.

WAKING UP

Under the presidentship of Mr. S. Mobarak Ali, the cine-goers of Bihar have formed an association called the Bihar Cine-goers' Association. Amongst its various aims and objects, the Association hopes to provide an incentive for an improvement of the general standard of motion picture production in the country.

INDEPENDENTS IN HOLLYWOOD

Hollywood seems to be going off the time-honoured mass production standard. Several small groups of intellectuals and artistes seem to have realized that Hollywood's future prestige can be maintained only by high precision work and not by mass production done by a few major producers.

Sam Wood, a dominant personality in Hollywood's filmdom, believes that the future of true quality films rests with the new independent units composed of directors, writers, actors and producers.

It is reported that more and more top people of the screen are teaming up as small independent production units, pooling their own cash, talent and personal box-office pull to make pictures. The major companies supply the studio facilities and lend their distributing organization in return for a cut of the profits. The big studios are not happy about this situation but there is nothing they can do.

It is indeed a good and wise plan to secure art, purpose and quality in pictures which were completely debauched by methods of mass production.

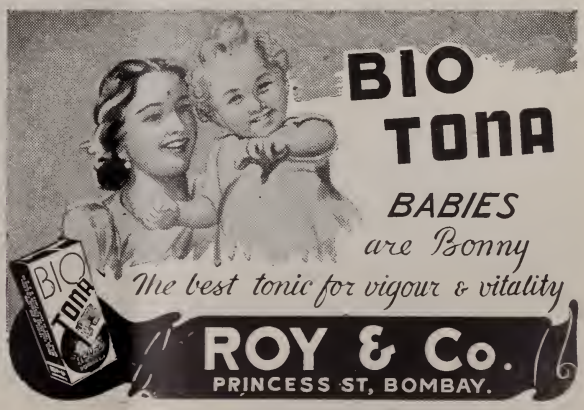
In India, the big producers are trying to throttle the 'independents' out of existence by making their struggles at production hard and impossible. Whatever the industry, the 'independents' are essential to establish a trail of progress and quality in direct contradiction of methods of mass production.

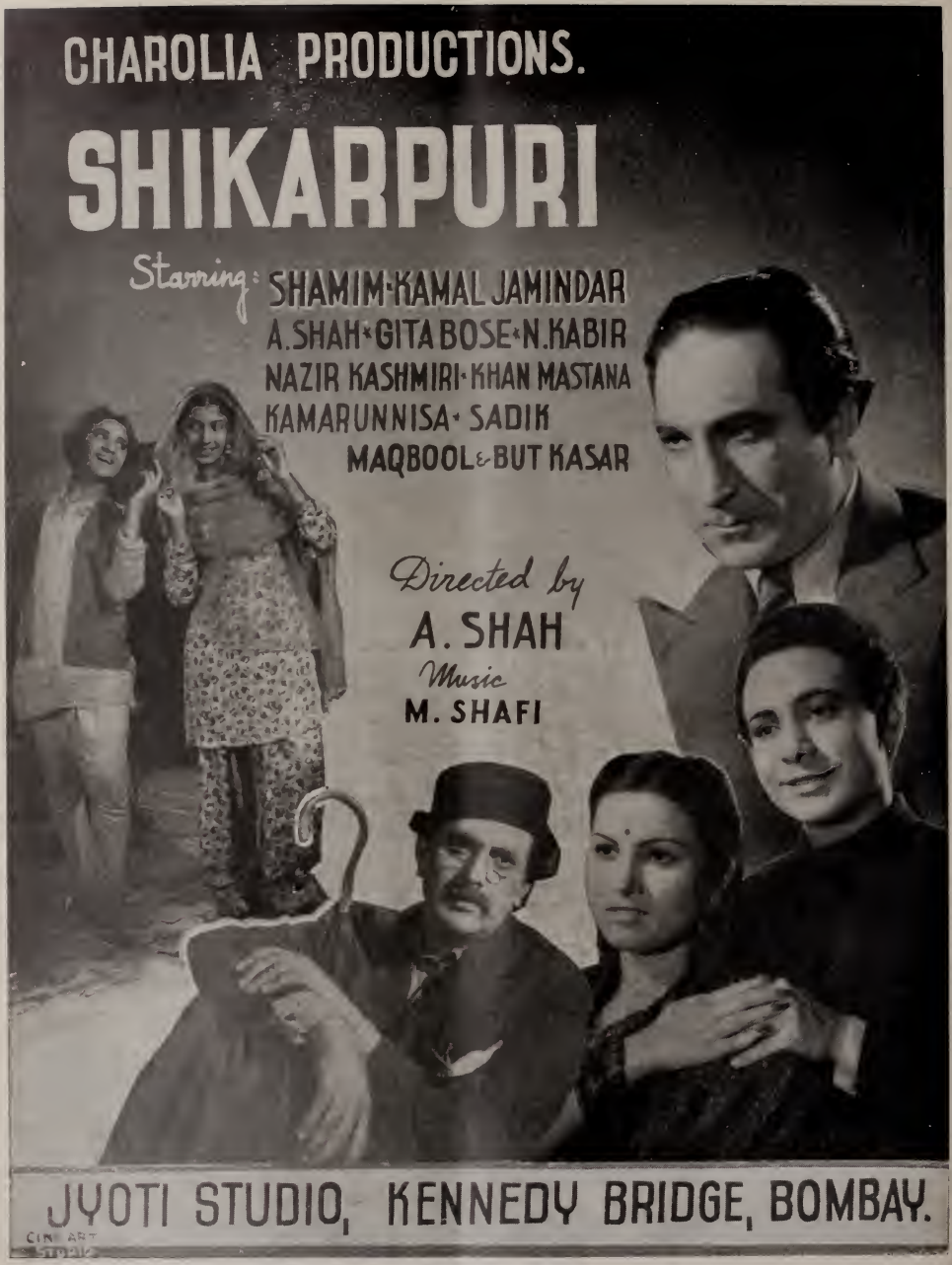
TOKEN TALK

The Propaganda Officer of the Health Department of the Bombay Municipality has given out a tall yarn. He says that his Department, "has embarked on all-in drive against the Demon of Uncleanliness." He emphasizes the threat of using the spoken word, the printed word and the pictorial message to teach cleanliness to the huge population of Bombay. In the film section the 'threat' will take shape in a talkie film called, "The Cleaner Bombay". This film according to the Officer is an important part of the 'war' against uncleanliness.

The whole thing sounds like a huge joke seeing the attempt of the Municipal authorities to put out a huge fire with a teaspoonful of water. This film, which at present seems to be a token baby-soother, is going to be both clumsy and useless for the purpose intended.

What is actually needed is an efficiency course in civic responsibilities for the City Fathers themselves and for the numerous sinecure workers on the Municipal staff. If these Johnnies learn





SOUTH:- Controlled by
ROYAL FILM CIRCUIT
5th Main Road, Gandhi Nagar, BANGALORE CITY.

SIND & BALUCHISTAN:- Controlled by
SHREE NATRAJ FILM EXCHANGE
Frere Road, KARACHI.

For Other Territorial Rights Apply:—

CHAROLIA PRODUCTIONS
JYOTI STUDIOS KENNEDY BRIDGE,
—BOMBAY—

It is a three-at-one situation from "Parda" a social story of Rasik Productions.

to do their duties loyally, Bombay will not be such an unclean city after all.

CONNIVING AND WINKING

A report from Rangoon says that black-marketing in cinema tickets is rampant on a big scale with the cinema owners conniving and the local authorities winking.

It is not unusual to expect an admission ticket at three times its original price in lean times, while for pictures like "Bathing Beauty", prices six times more have been demanded with impunity and paid without protest. The Rangoon Film trade seems to be a business in No-Man's land, and every one but the filmgoer seems to be content with the present chaotic conditions.

HULLO, PREMIER KHER!

Cinema films took a further toll of human lives on the 25th of October in Andheri, a suburb of Bombay.

Six persons were killed and eight others received burns in a fire which broke out in a tin shed occupied by number of labourers and their families. One of the rooms in the tin shed was tenanted by a manufacturer of celluloid bangles who is reported to have stored a large quantity of discarded cinema films.

There is no Fire Brigade in Andheri and by the time a Fire Engine reached the spot from ten miles away, there were six dead bodies of human beings and eight others badly burnt.

If that bangle manufacturer is not hanged under the pretext of an accident, we must say that there is something wrong with the sense of justice prevailing in the world of today.

It would be well for the Congress Ministry to prosecute not only the bangle manufacturer but also the local Municipal Executives who permitted the films to be stored in a residential place in such a criminal and negligent manner.

NO ONE'S BUSINESS

The Footage Restriction Order, imposed during the war by the Government of India, restricting the footage of feature films to 11,000 feet, expired on the 30th of September 1946, giving all producers, and particularly the South Indian maniacs, an unrestricted licence to indulge in any and all orgies of fantastic music and dancing, with celluloid long enough to hang not only themselves but all their hoary ancestors.

The Producers' Association in Bombay, has however, shown some accidental common sense by passing an advisory resolution that producers should stick, as far as possible, to the 11,000 footage and only in exceptional cases they should use a thousand feet more.

No one is expected to listen and no one will.

STRANGE PEOPLE

It is reported that Producer Kardar recently put up a complaint before the Producers' Association against "Anjam" an Urdu paper of Delhi, complaining of scurrilous writings by the paper against his picture "Shah Jehan".

Surprisingly enough, members of the Association thought that it would not be practical to fetter the liberty of the Press in voicing its opinion about any picture and they resolved: "That Messrs. Kardar Productions be informed that the Committee feel that it would not be feasible to take any steps as suggested by them and that the matter be re-considered later if necessary."

GO AHEAD AND WIN

Secretary R. K. Hardikar of the Indian Motion Picture Employees' Union, has sent in an interesting report of the work done by his Union so far.

Claiming a membership of 2000 in Bombay, the Union has been able to secure an increment in Dearness Allowance for the workers of the Famous Cine Laboratory and the Central Studios; compulsory re-instatement of 85 employees dismissed by the Ranjit Film Company and a door keeper dismissed by the City Lights Cinema; legal action against Famous Pictures, on their refusal to recognise the Union, in their dispute about retrenchment done by the producers; hauling up Producers Brijrani and Mudnany before the Labour Officer for not paying the employees and for inhuman treatment accorded to them and securing refund of salaries for the employees of Hindustan Kalamandir.

SUNRISE PICTURES

The Supreme Emotion Which Sustains The Humanity Dramatised on The Silver Screen in

"AMAR ASHA"

With : **PRATIMADEVI, AMIRBANOO, RADHA, PANDI.**

Story : **M. G. DAVE.**

Dialogues : **KABIL AMRITSARI.**

Art : **YUSUF DHALA.**

Music : **SHANTI KUMAR.**

SUNRISE PICTURES,
TRIBHUVAN TERRACES, LAMINGTON ROAD,
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Telegram : 'SAVAN BROS' Telephone : 25791

MIGHTY BOX-OFFICE HITS !

1 Rattan

2 Shah Jehan

3 Parvana

4 Nek-Pervin

5 Subhadra

6 Arabian Nights

★ ★ ★

FOR OVERSEAS RIGHTS

Write to:-

International Film Distributors,
M. J. Building, 12, Champa Gali,
BOMBAY.

Items still to be discussed and sett'ed by the Union concern the rules and regulations of employment by the Bombay Film Laboratories: dismissal of an employee by the Rajkamal Ka'amandir and an appeal to the Government of Bombay to improve the general working conditions of film employees.

CLIMB-DOWN

With black money turning white suddenly and the takings at the box-offices rattling down to a new low, film stars are frantically looking about for new contracts at fancy prices. Not getting them they are becoming producers themselves and the latest to join the brigade of amateur producers is reported to be Kananbala, the singing siren of Bengal.

It is said that Kanan has accepted the directorship of a film company called Olympia Pictures Limited.

WISHFUL

Readers of "filmindia" got a rude shock when they tuned in to listen to the broadcast of Editor Patel on the 20th November at 8-30 p.m. relying on the published announcement in the "Indian Listener."

It was announced to be a discussion in Marathi between Editor Patel and Producer-director Winayak Karnatki on the subject: "Motion picture making is not an art."

This announcement by the A. I. R. authorities was absolutely unauthorized and it is a pity that under the watchful supervision of Station Director Z. A. Bukhari there should be such wishful thinking.

SPORTSMAN FIRST

Few people in the film industry know that David, our popular character actor, has been a fine sportsman and an amateur weight lifter for years. In fact, David is the Vice-president of the Indian Weight Lifting Federation and officiated as a judge of weight-lifting in India at the All-India Olympic games recently held at Bangalore.

On the 30th November, David again left for Ceylon with a team of amateur weight-lifters to compete in the Indo-Ceylon Weight Lifting Tournament to be held in Co'ombo on the 6th December.

In doing so he had, however, to miss a good role in a picture of Awaz Productions because the producers could not wait a fortnight to enable David to do both the jobs. David is reported to have voluntarily terminated his contract with the producers though he lost a good amount in doing so.

TOO YOUNG

Naseem Jnr. at Sweet Seventeen

We regret to report the sudden death of film actress Miss Naseem Jnr. from typhoid at her residence in Bandra at 5 p.m. on Sunday the 17th November. Naseem Jnr. was only 17 at the time of her death.

The girl had already given a couple of good performances in "Manorama" and "Zeenat" and was fast training up to become a versatile artiste.

It is a pity that death should have cut short so promising a screen career at such an young age.

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The Firestone exclusive patented process of Gum-Dipping gives you

★ Added blow-out protection
★ More value for your money
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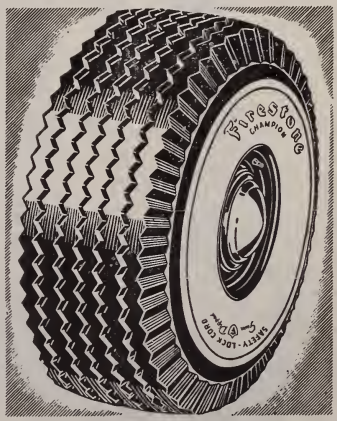


NEXT ATTRACTION

↓ MEENA BAZAR

(An Arabian Coslume Drama)

An Address from which Come the Best Dresses of India

IT'S MILADY'S FASHION SHOP

For:

QUALITY SILKS & SAREES, BENARSI SAREES, LADIES' HANDBAGS, LINGERIE, BROCADES, BORDERS ETC.

AND GENTS ARE NOT LEFT BEHIND

GENT'S WOOLLEN SUITINGS Etc.

Write today—

YOUR SERVICE IS OUR SATISFACTION

OUR REVIEW

'Safar', All-round Poor Production!

Silly Story With Ugly Artistes

"Safar" is too poor a picture for Filmistan to present. It can be aptly described in a single word, "Rotten".

It is a pity that an experienced film magnate of the status of Rai Bahadur Chuni Lall should present this picture. Rai Bahadur is one of our top-line leaders of the film industry and as such people look up to him to give our industry a wise lead by producing good and sensible motion pictures.

"Safar" is neither good nor sensible and Rai Bahadur Chuni Lall, who always leads all the deputations to the Government carrying one grievance or another, will have to put his head down in shame when "Safar" is mentioned as a "proud" presentation of our top-line film producer.

KANU AND SHOBHA

"Safar" has a stupid yarn acted by, perhaps, the most ugly looking persons ever presented on the Indian screen.

Shobha, a new comer, who acts the heroine looks too ugly to be described. Her face defies both description and imagination. It is too repulsive for the screen and as such most unsuitable to play the heroine. The woman, in addition, has hardly any acting talent and keeps on rolling her eyes from end to end throughout the picture till her performance becomes disgusting.

Kanu Roy is also a new comer. He speaks his dialogue pretty well but is hardly the choice for the hero's role. The right side of his upper lip twitches up in an ugly paralytic manner whilst speaking and robs him of even the very slight chance he had of becoming a glamour boy. The boy, however, makes a sincere attempt to do his bit, but fails to impress because of the irrational slapstick turns given to his role by the writer-director.

USUAL MARRIAGE TANGLE

The story is at once common and silly in theme. And it becomes stupid because of an utterly unimaginative and unintelligent screenplay by B. Mitra. We don't know Mitra or anything about his pretensions to write a screenplay but he should better leave the job to some one else in future instead of making a fool of himself as he has done in "Safar."

SAFAR

Producers:	Filmistan Ltd.
Language:	Hindustani
Screenplay:	B. Mitra
Dialogue:	U. N. Ashk
Lyrics:	G. Nepali
Music:	C. Ramchandra
Photography:	K. H. Kapadia
Audiography:	G. R. Bhide
Cast:	Shobha, Kanu Roy, V. H. Desai, S. L. Puri, Rajendra etc.
Released At:	Roxy, Bombay.
Date of Release:	2nd November 1946.

Directed By:

B. MITRA

The story of the picture is the usual marriage tangle. Chitra, a rich man's daughter, defies her father and escapes from a train to maintain her right to marry the man she loves. They are shown as travelling to Calcutta by the B. B. & C. I. Railway—probably a new route specially built for Filmistan. The train, in addition, runs silently on a rubber track permitting the dialogue between the father and the daughter to be heard without any disturbance.

The father, an erratic character, puts the police on her track and offers a big reward. Chitra meets the hero, Ajit, a journalist, doing a tight rope turn in a circus tent.

Both get the flea-bite of love quickly and we soon find them dodging each other in foggy streets. After some tiresome reels of this dodging game, Chitra goes back home to her father with a promise to return to Ajit at the end of a month at 8-30 p.m.

And now we are introduced to the prize-idiot of the story. His name is Kishore. He is in love with Chitra and wants to marry her. By a strange coincidence Ajit is employed by Kishore and keeps himself within striking range.

Some more unconvincing muddle soon leads to the usual marriage ceremony between Kishore and Chitra. At the last minute,

Sarladevi is reported to have given a good performance in "Toofani Takkar" a thriller produced by A. M. Khan Productions.

Recruit V. Sagar of 206 Forces Broadcasting Unit, Iraq, is 5' 8" and calls himself a scholar of Urdu and Persian at 19 years. His ambition is to become an actor.

as was expected, Chitra runs to the waiting Ajit but meets with the usual motor accident. As usual Ajit misunderstands the situation and quits the town like a disillusioned lover. Chitra becomes an invalid and is seen as a wheeler teaching music to a crowd of brats in uniform.

After a few more tugs at the story, we are back again in the circus tent with the hero on the tight-rope. He spots the invalid heroine in the wheel-chair and the crowd starts swimming before his eyes. Seeing the imminent danger of the hero, the heroine gets her feet back and she rushes to save him. Others, however, have already brought the net to catch the precious bundle and the hero is saved. The final reparations are made in the hospital.

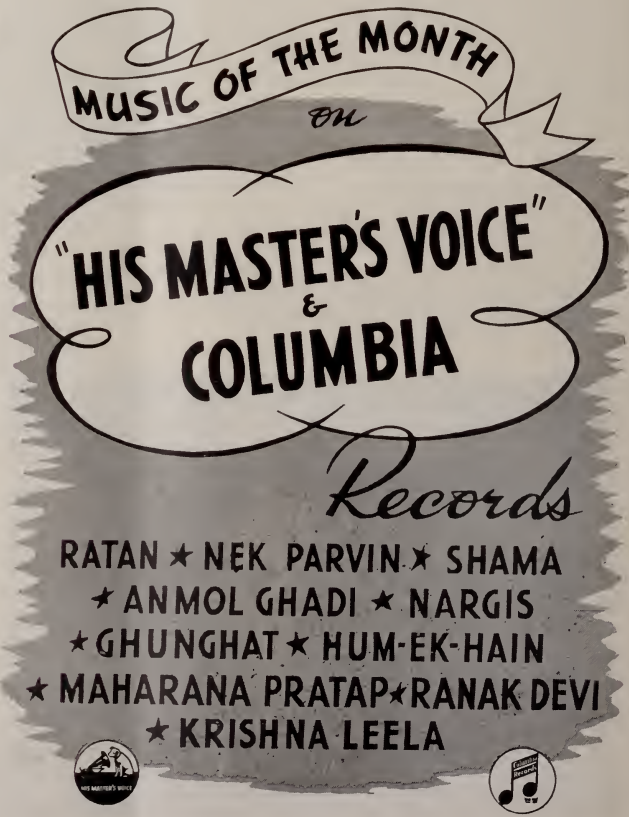
DIRECTION, A FIASCO

The entire production seems to have been planned on cheap and slapstick lines and consequently there is hardly anything in the picture worth seeing or remembering. Even the elementary technical work such as exposing the main titles is clumsily done, the general photography being too poor and the sound recording too erratic. A couple of tunes could have become popular, had the story been good. Lyrics present just words and usual words at that.

The work of B. Mitra is a huge fiasco. His direction is crude and utterly amateurish. The man doesn't seem to have any camera-sense. Mitra's direction of the picture is a complete misdirection of all human efforts.

From the players, Rajendra does pretty well in the slapstick role of Kishore. His face helps the portrayal. Puri is unnecessarily jerky and stagy throughout while V. H. Desai is completely wasted in a role of no consequence. Satyanarayan, a dancer who gives a glimpse of V. Shantaram, does a couple of graceful stage turns with the usual effeminate gestures.

In short, "Safar" is a disgustingly boring experience even as a slapstick entertainer.



OUR REVIEW

"Wamiq Azra", A Comedy With Six Deaths!

A Stupid And Boring Yarn

Encouraged by the wholly unexpected success of "Leila Majnu" and imagining himself and Suvarnalata as the ideal lovers of the screen, Nazir has once again brought together his own scowling looks and the sour face of his sweetheart to perpetrate on us an inartistic outrage which we are asked to accept as a spectacular motion picture romance of all times.

"Wamiq Azra" is nothing of the sort. At best it is a ridiculous affair which, though it has at least six important deaths occurring in it and though it was intended to be a stark tragedy, proves a remarkable comedy which excites laughter at many places due to sheer idiocy of certain sequences and the infernally stupid interpretations of certain roles.

LAUGH-GAGS

The first laughter is provoked when Wamiq and Azra meet for the first time crossing swords and Azra is struck dumb. The dialogue here is too poor and unimaginative and the situation which starts to be dynamic actually peters out.

The second laughter sequence comes when Wamiq (Nazir) and Azra (Suvarnalata) sit in the garden for their very first love tryst. Here Nazir begins his usual love-sighing with intense labour and the well-aping Suvarnalata apes back with her own sighs. They suddenly become sad and intense, without any obvious reason, and part from each other so warmly that one feels that they have been friends for years and years.

The third laughing sequence is provided by the wounded King of Muqiba, the old father of Azra. This blighter had a sword inside him but he refuses to die when he should have and lingers to deliver some rotten dialogue and after a lot of incoherent talk, he at last kicks the bucket placing the crown on his daughter's head. The laughter provoking moments are when Suvarnalata makes the usual Nazirian faces and weeps before her angry father with sighs and scowls. The old beggar, getting probably fed up of the Nazirian faces, manages to pop off quickly.

WAMIQ AZRA

Producers:	Hind Pictures
Language:	Urdu
Story & Dialogue:	Munshi Dil
Lyrics:	Tanvir
Music:	A. R. Qureshi
Cinematography:	L. N. Verma
Audiography:	Jilani
Cast:	Suvarnalata, Nazir, M. Ismail, W. M. Khan, Kusum Deshpande etc.
Released At:	Super, Bombay
Date Of Release:	29th August 1946

Directed By: **NAZIR**

Another reason for laughter is when Tughral (W. M. Khan) confesses to the court jester his love for Azra. The way Khan does this one gets an impression of love being a cold shower with Khan standing below.

Still another occasion for laughter is when the hero misunderstands the heroine and accuses her of disloyalty as a sequel to a forged royal command. The queen who was supposed to have issued the original order could have torn the document and revoked her supposed orders. But queen though she is, she doesn't do so for fear of robbing the drama of a pretty transparent misunderstanding and depriving herself of an opportunity of giving an exhibition of the typical Nazirian weeping. So when the hero goes away in anger as expected, Suvarnalata stands firmly in the midst of the screen and delivers her weepy, coughy oration in the grand Nazirian style till it excites maximum laughter from the audience. Even after the interval no relief is got because Suvarnalata continues the same performance with a little more crazy frenzy, thus exciting more laughter than before.

Still another opportunity for hilarious laughter is the appearance of King Baheman (M. Ismail). This man, with his idiotic looks, is presented to us in an inebriate state lying on the ground, attended by a few girls. This is the only occasion when he is shown as a drunkard. Later

Zulfi, Najma and Razia keep the fires burning in "Chehra" of Upright Pictures.

on, the director, having forgotten everything about this vice of the King, shows him as a perfectly sober villain, with not a liquor glass in sight.

Not to be beaten by others, Kusum Deshpande, playing the role of Azabella, the vamp, gives her loud sexy stuff with some peculiar Urdu both of which keep tickling our ribs vigorously.

Likewise all the scenes in which M. Ismail appears, Suvarnalata weeps, Nazir sings or some prominent character dies provide their own humorous moments though all these sequences were originally intended to be grave and pathetic.

The only sad sequences are those of the court jester, though actually these sequences were designed to be humorous.

With the sentiments of the drama thus reversed, the picture impresses one more as a hilarious comedy rather than as a stark tragedy in which the heroine finally jumps to death.

"Wamiq Azra" is a phantastic yarn of forgotten times and of a forgotten country. It is therefore not surprising to see the writer misusing his imagination wherever he got an opportunity. The story is the usual one of great frustrative love which ends as usual in tragedy. It is built on the time-worn plan of Leila-Majnu, Shirin-Farhad etc., lovers who sighed and died and never did anything.

WASTE OF MONKEY ENERGY

The production values of the picture are all badly mixed up The photography is smart in parts and incoherent at places. The recording is not satisfactory. The dialogue is pretty good in parts but utterly inappropriate in many places. The song compositions are quite good but the tunes remain boring and unattractive. Some sets look quite good but one gets a shock to see the chariot from "Taramati" in a picture of this type. The outdoors had some modern buildings to emphasize the stubborn stupidity of the director. The direction of the picture proves so much waste of monkey energy. There is nothing intelligent or artistic about the director's work.

From the players, Suvarnalata, in spite of her sour looks and Nazirian mimicry, gives a pretty good performance though at places she becomes intensely artificial and stagy. Nazir plays the hero but doesn't look it nor does he act the role. In the villain's role, M. Ismail gives a comic performance. He plays the prize idiot of the show, with an oily face and showing his teeth like a chimpanzee with every word he spits out.

Kusum Deshpande gives an obvious demonstration of her upper half and becomes revolting. Her loud acting makes her performance ridiculously vulgar. W. M. Khan has never acted in his entire career and was not expected to improve here. He remains true to his previous reputation in the role of Tughral. The comedian, the court jester, is perhaps the most tragic failure.

Well, "Wamiq Azra" is at best a stupid and boring picture and as such richly deserves to be missed by all people with some horse-sense.

Mothers and Sisters, get out of the bondage of hypocritical Society – Join your menfolk in the battle of life for Freedom and Happiness

That's the Cry you will hear

IN

"Kalpana"

With Hundreds of Unknown Stars

PRODUCED AND DIRECTED BY UDAY SHANKAR.
ASSOCIATE PRODUCER AND MUSIC DIRECTOR: VISHNUDAS SHIRALI.
ASSOCIATE DIRECTOR: P. Y. ALTEKAR. PHOTOGRAPHY: K. RAMNOTH.
SOUND AND AUDIOGRAPHY: C. E. BIGGS. ART DIRECTION: A. K. SEKHAR.

Stage & Screen Presentations, Studio Gemini, Madras.

Woes & Echoes

(This is the reader's forum—as and when space permits. From the producer to the lay film-goer, every one can write to the Editor and ventilate his grievance. For every letter published in these columns, the publishers will pay Rs. 5/- Letters should be signed and marked "Woes And Echoes". Photographs of the readers will be published along with their letters, if convenient.—The Editor.)

NOT FAR

"Literature is the mirror of life. By the literature of a country we can understand the modes of living of its people, their philosophies of life, their codes of morals. Films, too, being literally based upon one of the most important branches of literature, fiction, serves the same purpose. Can this definition hold good in case of Indian films? If not, and on the contrary they distort our culture and give a vicious tinge to our civilization, why are the producers not treated as criminals? Do the popular ministries, enjoying the full confidence of the people, not find any fault with these pictures presenting India in false colours and vulgarising our society? How far is it to go—how far?"

BOMBAY. *Ikhlas M. Khan.*

YES, PRAY

"Believe me, I became a 'Shikar' of disgust and annoyance after seeing Filmistan's 'Shikari'. This is another story of exploitation of hard-earned money of the teeming millions of India. Military scenes, and that is the only side I am going to deal with, in the picture are an utter chaos. They are anything but true and realistic. Fancy Ashok Kumar firing one of our own light machine guns—not Japanese—without even changing the magazine. For the information and future guidance of Filmistan, the magazines of the type used in the picture contain only 28 rounds. It would have been appreciated if Ashok Kumar had shown the same dexterity in changing the magazine as in firing. I wonder if he had both his eyes open or both closed; after all, the recoil and blast is considerable.

"Then see hundred of 'poops' dressed in Japanese uniform exhibiting our Mk. III rifle and bayonets and did you notice those walking bushes when Filmistan's 'Guerillas' attacked the Japanese from the rear? The Japanese—the acknowledged veterans of jungle warfare—are not fools to have missed such a ridiculous and attention-engaging happening. Last but not the least visualise our ace-actor firing a pistol, at a target well over 50 yards from behind a rock (once correct, at least) and inflicting casualties every time. His pistol, too, seemed to have a magazine which was automatically loaded. These are the few commonsense things, that even a layman would discover, leave alone showing Japanese foolishness in leaving the entire camp unguarded and left exclusively at the pleasure and mercy of the hero. I can assure you that Japanese were the most careful and suspicious enemies one could have.

"I am confident that the Indian Army would have been only too glad to help out 'Filmistan' by lending some real Japanese equipment which was captured in abundance. It will take considerable effort on our part to mix up the two sounds—our .303 ordinary sound of the shot and Japanese .256 characteristic "Tuk-Dhoon."

"A technical military adviser, which job quite a few of us would have done just to oblige "Filmistan" without any monetary loss to them, could have easily omitted these mistakes and blunders like a sentry standing like a dope, in the open and on the sky-line, moving his rifle to and fro; was he trying to frighten some crows? A man with the slightest commonsense, but this is so very uncommon, could have avoided that sort of humbug. Most appalling ignorance and stubbornness to refuse to learn things!

"It is just a question of pulling one's weight; no offences.

"But what can we do? Hold on! "Many things are wrought by prayer", so did the revered old man say only the other day, or didn't he?"

FATEHGARH. *Lt. B. Avasthy.*

Suresh is worried and Chandni is more worried in "Sona Chandi" a social story of R. D. Pareenja.

INDIVIDUAL VICE

"In the last issue of your magazine some one has asked you

Recruit Krishen of P. O. Box 2293, Bombay 2, is a graduate of Bombay, stands 5' 7½" high and has had stage experience in college. He is better looking than many of our present day heroes.

"What is self-control" and you have answered him in the most humorous way—"seeing a new copy of "filmindia" and not purchasing it!" I appreciate your answer very much, because every month I experience the truth of it. There is a friend of mine and your magazine has such a strong hold upon him that every month he purchases it, though every time he takes an oath not to buy it the next month. It seems as if he is born only to read "filmindia". He says that he may go without his 'Capstan', nay, even without his 'Shanta' but he cannot live without reading "filmindia. I am wedded to "filmindia", he always says. But don't you think, sir, that he is wasting his valuable time which he may utilize for some better purpose?

NAGPUR (C. P.) *L. Vasant*

THANKS!

"And so, you are going to America shortly with Sushila Rani. Whatever may be the immediate object of your visit, you are going there as the accredited ambassador of India's Film Industry (though not of Industrialists). We know it and the Americans too, know it.

"Kindly convey our good wishes to the enlightened American public but fail not to impress upon them that though we would welcome their co-operation (strictly on a business basis) to advance our unfortunate cinema industry, we are determined not to allow any kind of exploitation on that pretext. A year ago, five men of Ind went to England and America styling themselves as "Experts" and uttered all sorts of nonsense to the clever Yankees, convincing them, if at all they needed any proof, that the Indian Film Industry is at present the sole monopo'y of a few unintelligent and ignorant businessmen. It is going to be a very hard job for you to undo the great injustice done to this great country by these "great men."

"We fervently wish you both "bon voyage" and a successful tour and patiently wait to read the marvellous reports of your American expedition in the later issues of 'filmindia'".

BANGALORE. *N. S. V. Chalam*

ASK HIM!

"What is this 'Dr. Kotnis Ki Amar Kahani'? Is it a biographi-

cal film meant to perpetuate the memory of Dr. Kotnis who died in the battlefields of China or is it a love farce produced with a view to entertain the 'masses' with cheap and vulgar humour? Is it a serious tragedy or a frothy comedy? Can you tell me?

"And what is there to be remembered in the picture when Shantaram insults your intelligence through his unwholesome acting and gives you an incurable headache by singing a song like a wild ass? What is entertaining in the wild frolics of Shantaram who keeps on jumping like an idiot? Is there any sense of decency in his performance?

"Shantaram, whose very name is the emblem of art and originality and who has given us wonderful gems like 'Amar Jyoti' and 'Admi' should be ashamed of giving us a crude and preposterous picture like 'Dr. Kotnis'."

BINA (Jn.) *Mrs. Indra Rani.*

DRAWN

"Of all the three theatres in Simla, only one—the Rivoli—has got ample electric heaters. The management of the other two seems to be entirely unconcerned at the comforts of their patrons. In a place like Simla, where the winter is usually very severe, it is highly necessary that the theatre owners realize the importance of the heating system and act accordingly. If one of them can do this, I do not find any reason why the others should fail to follow suit. Could you please wake them up and draw their attention to this?"

SIMLA. *M. K. Pillay.*

Recruit R. N. Bajpai of 201 Indian FBU H. Q. Palestine, says he possesses "instinct" for acting and is doing dramatic work with the army at present. He wants a "carrier" in film line.

Recruit Balraj Dutta, S. R. 662887, Hav. Clerk, Collation Group H. Q. M. T. C. R., Lucknow, is looking at the heavens for a producer to give him a chance to act. He is 5' 8" and sings and has been an amateur actor on the school stage.

BUT WHY?

"Why do men stare at girls? Because the girls want themselves to be the centre of all eyes and each one of them desires to be a 'Juliet' to half a dozen 'Romeos' Some people will say that the girls go their way and never say 'Come to us'. True; but their make-up, gait, dress, etc. (in fact their whole demeanour) are an invitation to them. And when there is such an invitation, why should not the men take advantage of it? The men are neither gods nor saints—just common folk, with their usual failings. When the girls take the initiative and make silent overtures to the men, they stand condemned. And when the men try to attract the innocent girls by their indecent behaviour, they also deserve equal condemnation.

"Staring can cease if the girls become simple in thought, deed and word. They need not dress themselves gaudily nor should they try to entangle anybody. This requires control which is no easy task to acquire. So efforts should be made by them to control their will-power. And when success is attained in this way, I am sure the men will not be tempted to stare. A man lies prostrate before a woman's blandishments; and if the blandishments are absent he will be able to think for himself and realize his folly. We should remember that a woman minus wiles is an ideal woman and a man plus control is a perfect human being. How happy it would be if both of them arrive at an equitable and fair compromise!"

DELHI. *A. N. Zutshi*

GO AHEAD!

"I returned from the picture 'Ek-Din-Ka-Sultan' after about three hours house arrest, pretty well disgusted with it. I could not guess for a moment that it was Sohrab Modi's picture who once gave us historical pictures like "Pukar" and "Sikandar" and socials like "Jailor" and "Parakh".

"There is a world of difference between 'Sikandar' and 'Ek-Din-

Recruit Harikishan Govind Kasbaparwalla of Box 34, Livingstone, North Rhodesia, wants to come to India to act in the films. He is originally from Navsari and is 19 in age and 5' 4" in height and speaks Hindustani very well.

Ka-Sultan'—both historical pictures. Till yesterday he had got the monopoly of historical pictures and it was a pride to see his 'Sikandar' but 'Ek-Din-Ka-Sultan' made me sick. If any one had told me that a year ago, I should have laughed at him but today it's a fact. There is nothing in it of Sohrab's historical standard. It's only a waste of time and money and the celluloid too. I don't understand how a constructive and expert critic like Mr. Baburao Patel dared to call it a 'worthy contribution to the quality output for our film industry.' Here you deserve to be blamed in common with the rest Don't you brother?"

Miss Kamla Kumari
SRINAGAR.

LET'S HOPE!

"In contrast to the Paradise Theatre, which is really a Paradise, we have one other theatre which can be very well called a hell. The name of this theatre is 'Picture House', managed by the proprietors of the Paradise Theatre and is meant for first run pictures only.

"The distance between the screen and the first row of the chairs is hardly 10 feet. On the top of this there is no stage to this theatre. The screen is fixed on the front wall. One can easily imagine how troublesome it would be for those unfortunate fellows who happen to get the front seats.

"May I look forward to see this theatre improved?"

KARACHI. *R. V. Bachwani.*

WELL, RAI BAHADUR!

"I had high hopes that 'Filmistan' would become the future 'Bombay Talkies' of our Industry. My hopes were further raised when Kishore Sahu, that talented artiste, joined 'Filmistan' to produce and direct "Sindoor." But after seeing 'Safar', which contains neither story, entertainment nor technique, I have come to the conclusion that they are no better than most of our third-rate producers who turn out motion picture sausages rather than serve art."

V. K. Fazlur Rahman.
BANGALORE.

THINK SO?

"It has become a crying shame that in Bombay, Tamil Pictures still continue to be shown only in the mornings at 10 a.m. a most inconvenient hour, and that too on a Sunday. Many protests have been made, but so far no substantial results have accrued.

"Something must be done so that Tamil pictures may be released exclusively in some theatre in the evenings, preferably in a theatre like "The Aurora", Matunga, which is probably the best place for Tamil releases, as the majority of South Indians live there. And if handled in a proper manner, not only will hundreds be benefited, but it can also be turned into a tremendous source of profitable business."

MADRAS. *K. S. Balan.*

SHAHZAD PRODUCTIONS (Bombay)

Producer Shahzada Iftkhar is not a man to let the grass grow under his feet. Even before completing his maiden directorial assignment "Veena", he has managed to se'l off the territorial rights of his three pictures, "Veena", "Khwab" and "Hindustan" for South India at a fancy price of Rs. 80,000/-, Rs. 80,000/- and Rs. 90,000/- respectively.

In the meantime, Producer Shahzada Iftkhar is working hard on "Veena" which is more than half completed. "Veena" stars the pensive-looking Veena opposi e Ashok Kumar. His second picture "Khwab" is likely to go on the sets shortly. The music for these pictures is by the well-known Rafique Ghaznavi.

SHALIMAR PICTURES (Poona)

With "Meera" the ambitious devotional picture of Producer-director W. Z. Ahmed, Shalimar Pictures hope to re-establish themselves in the eyes of the public. It is said that Producer W. Z. Ahmed has spared no pains to make "Meera" a thrilling picture. The costumes and ornaments have been selected by pretty Neena after a lot of careful study and the lilting tunes by Music-director S. K. Pal are bound to appeal to the masses.

Lyric writer Bharat Vyas has made good progress with "Rangila Rajasthan" and tells us that he is as good a director as a song writer. We, however reserve our opinion till "Rangila Rajasthan" is on the screen.

FILMISTAN LTD. (Bombay)

Filmistan's recent offering "Safar" featuring Shobha and Kanu Roy was released at the Roxy, Bombay, as the conditions in the city had improved slightly. "Safar", however, seems to have disappointed the film-goers, because they expect good and entertaining pictures from a company like Filmistan.

Evidently an exciting situation between Veera and Ashok Kumar in "Eight Days," produced by Filmistan.

Ashok Kumar becomes a masseur to tickle Veera on the scalp in "Eight Days" a social story of Filmistan.

Starring charming Veera, who has a flair for doing light roles, opposite Ashok Kumar, we wou'd not be surprised if "Eight Days" turns out to be an attractive picture. " Eight Days" is directed by Dattaram Pai. "Shehnai" directed by P. L. Santoshi is making good progress and is likely to be completed in a couple of months' time. Yet another, "Sindoor", starring Shamim and Kishore Sahu is fast nearing completion.

A. Shah creates new comedy in "Shikarpuri," a social picture of Charolia Productions.

JAGIRDAR PRODUCTIONS (Bombay)

Producer-director Gajanan Jagirdar launched his maiden production "Jail Yatra" featuring himself, Kamini Kaushal, Raj Kapoor and many others on the 14th of November at the Shree Sound Studios. Producer Jagirdar is a good actor, and has played some outstanding roles in his screen career and we have no doubt that he will use all his experience in directing and making "Jail Yatra" an out-of-the-way picture. We wish him all luck in his maiden attempt. The story is from the pen of Syed Imtiaz Ali Taj and the music is by Ninoo Muzumdar.

MAZHAR ART PRODUCTIONS (Bombay)

"Pehli Nazar" produced and directed by Mazhar Khan is awaiting release at the Royal Opera House. It has already been released in some of the leading cities of Northern India.

"Gold" starring Dixit, Madhuri and Mazhar Khan and "Naiyya" featuring Munnawar Sultana and Suman Sule are getting the finishing touches and tempting offers have been already received from all over India by Producer-director Mazhar Khan.

The next picture to go on the sets is "Guest House" featuring a

Naseem Jnr. plays a good role in "Dur Chalen" produced by Durga Pictures.

Particulars :—ALAM ART PRODUCTIONS, BAGDAD SOAP FACTORY. COMPOUND, RAZIA MAHAL, BOMBAY 8.

Shabnam is in the midst of two suitors in "Parda", a social story of Rasik Productions.

new comer from Lahore called Miss Gita Bali.

The preparations for the construction of the studio at Cadell Road, Bombay, are in full swing.

INDIAN NATIONAL PICTURES (Bombay)

Director M. Sadiq is a fast worker and has nearly completed "Dak Bungalow" with Surraiya, Wasti and M. Esmail. It is said, that Nawab Sir Liaqat Hyat Khan who saw the rushes of "Dak Bungalow", was rather impressed with the picture and "Dak Bungalow" might do well at the box-offices. The songs are by D. N. Madhok.

JEEVAN PICTURES (Lahore)

"Arsi" a village social, directed by Dawood Chand and produced by Seth Chandna is ready for release. "Arsi" is reported to have good music and an emotional story. "Arsi" features Meena, Al Nasir, Asha Posley and some others.

RANGMAHAL LTD. (Bombay)

Produced and directed by Dr. Safdar 'Ah', "Bhookh" a purposeful social, has gone to the editing rooms. Featuring Sheikh Mukhtar and Husna, "Bhookh" is likely to appeal to the film-goers.

VICTORY PICTURES (Bombay)

"Bhedi Dushman" is awaiting release in Bombay. Ramjibhai Arya's "Sher-E-Bengal" is nearly completed. "Sher-E-Bengal" features Master Douglas and Raj Kumari.

UPRIGHT PICTURES (Bombay)

Director Kedar Sharma who seems to specialize in producing 'flops' wants to go back to his old profession of writing. He is, therefore, writing a social story "Lafanga" and let us hope that this won't lack natural material. The direction is by Rajendra Sharma and the hero is Satish.

"Chehra" their maiden picture, is ready for release.

RASIK PRODUCTIONS (Bombay)

Slowly but steadily, Producer S. H. Tharani is going about with the production work of "Parda" featuring Dulari. "Parda" is more than half-way through and is expected to be completed by the end of this year.

SUNRISE PICTURES (Bombay)

Producer-director V. M. Vyas is anxiously waiting to release "Dhanwan" in Bombay as he feels that "Dhanwan" will bring for him pots of money and make him a 'dhanwan.'

In the meantime, a good bit of shooting of "Amar Asha" has been done. In "Amar Asha", Producer-director Vyas hopes to solve the problem of the rich and the poor by bringing them on an equal plane.

"Eternal Melody" is the name by which this dance is known in "Kalpana" a picture of Uday Shankar.

"Amar Asha" features Sitara, Paro and Gulam Mohammed.

AMAR PICTURES (Bombay)

Producer-director Baburao Patel got his social picture "Gvalan" censored and it is likely to be released any day with the return of normal conditions in the city.

"Gvalan" stars Sushila Rani opposite Trilok Kapoor. Bipin Gupta and David play important roles and make "Gvalan" an exciting picture. Attractive music, it is reported, is another box-office feature of "Gvalan."

MAYA ART PICTURES (Bombay)

"Kuldeep" introducing some new comers like Tasneem, Vijay Mohini, Madan Puri and Sheikh has been completed. The direction is by N. Vaswani.

Their next picture will feature Ramola and has for its background the August Revolution of 1942 and the Bengal Famine of 1943 etc.

PROGRESS PICTURES (Bombay)

"Black Shirt" a stunt thriller, directed by Safdar Mirza and M. Havewalla has been completed. The cast is led by Malka, Benjamin and others.

ALAM ART PRODUCTIONS (Bombay)

Under the direction of A. Rashid their maiden thriller, "Daulat Ke Liye" has been nearly completed. Mumtaz and Dilawar are cast in important roles.

KAMAR PICTURES (Bombay)

"Zinda Dil" is ready for the Censors. In the meantime, negotiations for territorial rights are being carried on by the producers.

RANJIT MOVIETONE (Bombay)

In the Ranjit factory many pictures have been turned out or are on way to completion. Some of them are "Kaun Hamara", "Lakhon Main Ek", "Jogan", "Duniya Ek Sarai", "Chhin Le Azadi" and "Phoolwari."

UDAY SHANKAR PRODUCTIONS (Madras)

The long-awaited "Kalpana" has been almost completed and it is reported that Uday Shankar is quite happy at the results achieved in this picture. With attractive, eye-filling dances, lilting music and an unusual theme, Uday Shankar feels that "Kalpana" will make a definite mark in the field of artistic motion pictures. "Kalpana" stars Uday Shankar and his wife and many other promising new-comers.

INDIA PICTURES (Bombay)

Their maiden production "Neecha Nagar" directed by Chetan Anand is awaiting early release in Bombay. "Neecha Nagar" introduces some new-comers in Uma Anand, Kamini Kaushal, Zohra and Rafiq Anwar.

CHAROLIA PRODUCTIONS (Bombay)

Producer-director A. Shah could not release his social, "Shikarpuri", in Bombay owing to the disturbed conditions in the city. "Shikarpuri" features Shamim, Kamal Zamindar and A. Shah and is said to be a good comedy.

Screen Play & Dialogues : SHIRISH CHANDRA
Music : SHYAM BABOO
Lyrics : INDIWAR

Contact :- RASIK PRODUCTIONS,
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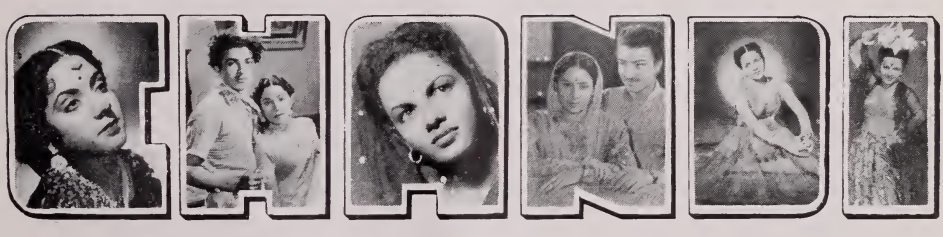

Starring :

CHANDNI ★ SURESH ★ KISHORI with KAMLA ★ SAROJ BORKER
★ GULAM RASOOL ★ RADHA KRISHNA ★ KATHANA
★ MASTER AMRITLAL ★ Dr. KISHORE ★ SANGER and many new faces.

Screenplay & Direction : R. D. PAREENJA

Dialogues & Songs:- Walli Saheb • *Scenario & Dialogues:-* Shahid Latif & Khadim Mohyuddin • *Music:-* Tofail Faruqi.

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Mazhar art productions have also great pleasure in announcing the commencement of their studio building programme at Cadell Road, Mahim, where Producer Director Mazhar Khan will be producing the box-office hits of tomorrow in the near future.

MAZHAR ART PRODUCTIONS

"THE PALMS", MAIN ROAD, DADAR, BOMBAY. 14.